

Washington Photography:  
Images of the Eighties



Frances Fralin

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Corcoran Gallery of Art  
Washington, D.C.

## Acknowledgements

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F. F.

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IT IS TIME that Washington is known for something other than the Washington Redskins, *The Washington Post*, the Washington Color School, and as the Nation's seat of government. This project proposes to illuminate another area of strength: a fine art photography scene of dedicated and talented image-makers and teachers working outside the boundaries of the White House, the *Post* and the National Geographic.

Prior to the mid-'60s there was no central figure or institution to magnetize fine art or academic photographers in Washington (excluding the role played by the Federal government during the second half of the 19th century in commissioning photographic projects such as those included in the Department of Army's western surveys and the geological surveys carried out by the Department of Interior, which were instrumental in the formation of the National Parks system). In fact, at the beginning of the 1960s there were only a few such centers around the country. Those that existed include the group formed around Minor White in Rochester and later at M.I.T. in Cambridge (his influence was concentrated in the periodical *Aperture*); the University of Iowa; the Institute of Design in Chicago where Harry Callahan and Aaron Siskind carried on the Bauhaus tradition in a formalist sense (by 1961 Callahan had moved to the Rhode Island School of Design); and the West Coast scene, the F64 group with Edward Weston, later Ansel Adams and Imogen Cunningham. New York's photographic community centered around the Museum of Modern Art where first Beaumont Newhall, then Edward Steichen, and presently John Szarkowski ultimately have arbitrated "the word" on art photography. In Mid-century (from 1936 to 1951 when it was stanching by McCarthyism) New York activity also revolved around the humanist documentarian Photo League, whose membership included Ansel Adams, Jerome Leibling, Lisette Model, Beaumont Newhall, Aaron Siskin, Eugene Smith and Paul Strand.

Four unconnected events, three of them during the '60s when Washington was being rocked by drastic socio-political upheavals, have unquestionably shaped today's scene in this city: the successive arrivals of John Gossage, Walter Hopps, Mark Power, and in the mid-'70s Jane Livingston. Concurrently, the '60s witnessed a dramatic escalation of photographic education at universities across the country.

In 1963 at Diane Arbus's urging, John Gossage, while still a teenager, escaped the electric New York art scene and the commercial photo world of Magnum assignments and others for such magazines as *Esquire* and *Newsweek*, and arrived in Washington to attend Walden School—described by Gossage as a Black Mountain-equivalent prep school. Gossage remained in Washington, he says, because of Walter Hopps.

Walter Hopps arrived from the Pasadena Museum in California in 1966 to join Washington's Institute for Policy Studies as a fellow. In less than a year, August 1967, he was made Director of the short-lived but historically important Washington Gallery of Modern Art. It was organized in 1962 by a group of art patrons who feared that Washingtonians were missing out on the avant-garde happenings of the '60s (though Alice Denney, WGMA's Assistant Director, later provided a few); the only art games in town were taking place at the stodgy old Corcoran, the elegant and elitist National Gallery, and the beautiful but then inattentive Phillips Collection. Yet to come were the National Collection of Fine Arts, the Hirshhorn Museum, the National Gallery's East Building, and the Corcoran's emergence as a contemporary art forum. Earlier that summer (1967) I was asked to temporarily join the small staff of the ailing Washington Gallery of Modern Art to facilitate a membership drive intended by the energetic, newly appointed trustee board to get the institution back on its financial and psychological footing. Thus began my museum career and fourteen-year love affair with photography and close relationship with its area practitioners.

Hopps's occupation of the Gallery, with Leni Stern as head of the Trustees, signalled renewed exhilarating times. Sparks flew, and unfortunately so did money. With support from the Philip M. Stern Family Fund, Hopps established the Washington Gallery of Modern Art Fellowship Program, a conceptually innovative guild-oriented project which provided artists both cash grants and adequate studio space—thus support *before* rather than *after* the fact of art making. This allowed painter Sam Gilliam and sculptor Rockne Krebs to create on a scale before unthinkable; work emerged that in no other way would have been possible. Another extraordinary fact: among the first half-dozen fellowship recipients were not one but two photographers, Joe Cameron and John Gossage. Cameron, attracted by the heady atmosphere surrounding the WGMA and its program, had volunteered his services. Simultaneously

his interest was turning from painting (he taught art in a suburban high school) to photography. He saw, and called to Hopps's attention, some photographs by John Gossage in a Hinckley-Brohel Gallery exhibition—Gossage's first exposure here and probably photography's first local gallery exposure, as well. Hopps immediately liked what he saw and put some prints in the 1968 exhibition "All Kinds of People," which he organized with WGMA curator Renato Danese. Incidentally, this show proved photographically important by not only making a point of integrating photography with other artistic disciplines, but by also including younger (Cameron, Robert Stark) as well as more established photographers (George de Vincent, Ross Chapple) with work ranging from Diane Arbus-influenced portraiture to neo-pictorialism. The Calvert Street Workshop, one of the two facilities funded through the WGMA Fellowship Program, provided darkroom space for Cameron and Gossage, as well as studio space for several other artists, including Anne Truitt.

In late 1968 economic pressures forced the WGMA to merge with the Corcoran Gallery of Art. The Corcoran Board of Trustees agreed to continue the Workshop Program. Hopps, originally named director of special events, soon became acting director of the Gallery. After a year as the Corcoran's experimental exhibition space (during which among other shows a series of individual and group exhibitions, *Photography Now*, took place) the old WGMA building was made into workshop space for several groups including Lou Stovall's Dupont Center Graphic Arts Workshop (second and third floors) and the Photography Workshop on the fourth. Cameron and Gossage invited Mark Power to share their space; Allen Appel joined them later. (Gossage remembers Appel by the way he dumped and kept his negatives in an old cardboard box.) The first floor provided gallery space. It was here that another important series of events took place in the form of the three Photography Workshop Invitational Exhibitions, organized by the Workshop fellows. Prior to the Invitationals, Stovall mounted a succession of graphic art exhibitions which included photography.

In order to weave another important thread into this fabric Mark Power must be traced and placed. Having grown up in Leesburg, Virginia, he joined the army and there met George Krause, ". . . wearing an amulet around his neck: a battered old Rollei—I was carrying an ancient Leica, and the two cameras circled one another, sniffing like dogs, as George and I got to know one another."<sup>1</sup> Power studied photography at one of the few (1961) available locations in the country, the Los Angeles Art Center (Steve Szabo would arrive there later), and worked commercially for four years in New England and New York City, where it was easy, he says, to meet such

personages as Eugene Smith, Diane Arbus, et al, and traveled a bit. Then Power decided it was time to come home and settle down. He opened a commercial studio on 22nd Street and began exhibiting photographs on its walls. Thus the Icon Gallery, the first local photography gallery, was born in 1968 and continued into the '70s. Incidentally, this period coincided with the 1969 opening of the first successful, still functioning, commercial photography gallery, the Witkin Gallery in New York; Light Gallery opened in 1971, the same year that Washington's Harry Lunn first ventured into photography with an Ansel Adams portfolio.

The Workshop Invitational group exhibitions mentioned earlier were held in 1970 and 1971 and included work by the four workshop fellows: Cameron, Gossage, Power and Appel, plus Richard Benson, William Christenberry, Linda Connor, William Eggleston (his first exhibition on gallery walls), Emmet Gowin, Lewis Hine (as a historical figure), George Krause, Ken Josephson, Mike Mitchell, Nancy Rexroth, Steve Szabo, and Shirley True, among others. An impressive roster.

Another historic photographic event occurred when Mark Power assumed the role of photography instructor at the Corcoran School of Art in 1971. The subject was first offered in 1967 but remained in the Design or Visual Communications Department until 1973, when it became a separate department, with Power as its Chairman, with new facilities and two new faculty members. Since then the photography faculty has grown to seven. Gradually other local institutions, American University, George Washington University, the University of Maryland at College Park, Howard University, Mt. Vernon and Montgomery Colleges and Catholic University, added photography to their programs, although usually subordinated to other departments. Northern Virginia Community College is an exception, where bargain tuition and excellent facilities and faculty are all in its favor. However, the Corcoran is the only area school that offers an undergraduate Fine Art Degree in photography. The University of Maryland now offers an M.F.A. degree only, under John Gossage's instruction.

Hopps, named Director of the Corcoran Gallery of Art in 1970, continued his support of photography with a large Walker Evans exhibition (one of the first projects he had organized at the WGMA in 1967 was a small Walker Evans show drawn from Library of Congress material), one by Dennis Hopper, "Eleven Washington Photographers" curated by Joe Cameron, and planned others, anticipating a time when the Corcoran would have a space devoted exclusively to the exhibition of photographs. With Hopps's unexpected departure in 1972, Gene Baro (briefly) and Roy Slade continued a commitment to photography, with however a pragmatic approach due to lack of funds and staff. Ron Stark, William

Christenberry (curated by Nina Felshin), Brassai, Nancy Rexroth, Emmet Gowin, Neil Maurer, Man Ray, Lewis Baltz, Mark Power, Joyce Tenneson Cohen, Frank DiPerna, Ansel Adams, and Josef Sudek were individually shown. In 1974, Mark Power organized an exhibition "New Washington Photography" of eight newcomers, among them John McIntosh and Shirley True.

The fourth formative event (more like an explosion) took place in 1975 at the same time that photography's popularity was booming: Jane Livingston arrived at the Corcoran as Chief Curator from the Los Angeles County Museum of Art where as curator of contemporary art she had pointedly ignored photography, having her hands full with painting and sculpture she says. Here she was faced with an approved grant for a Bicentennial project of twelve consecutive photography exhibitions focusing on Washington, D.C. With her usual enthusiasm, energy and intellectual intensity, and after several meetings with respected photographers, she and I (it was at this point I was made an Assistant Curator) restructured the series from twelve to eight exhibitions, including both national and local photo celebrities. This project not only caused Livingston to make a 180 degree turn to embrace photography and proclaim it the most exciting art medium of the moment, but provided the prototype for a continuing series of individual exhibitions with catalogues. Thereafter, however, the work was selected, not commissioned.

The Corcoran's present inclusion of photography as one of its five areas of curatorial concentration demonstrates its commitment to the medium. Under Livingston's direction (she was made Associate Director in 1978) the Corcoran organized two definitive exhibitions in 1978, *The Sam Wagstaff Collection* and *Manuel Alvarez Bravo*, both of which were accompanied by substantial catalogues and toured nationally and internationally. The museum continues to show major exhibitions organized by other institutions and has plans for future projects of its own. Since Livingston's arrival the museum has been actively acquiring work by both younger and well established photographers, with an emphasis on local artists.

The continuing series of individual exhibitions, and especially their attendant catalogues for which Livingston has written so eloquently, has purchased for the Corcoran surprisingly widespread photographic recognition and placed it prominently on the international photography scene.

The Corcoran should be credited for two early and significant forays into photography, one in acquisitions, the second in exhibitions. In 1886, William Wilson Corcoran, founder of the Gallery, purchased for the institution's library a volume of 50 photographs taken by Timothy H. O'Sullivan and William Bell on the George M. Wheeler Corps of Engineers expedition

*Explorations & Surveys West of the 100th Meridian, Seasons of 1871, 1872, and 1873;* in 1887, he acquired eight bound volumes of 100 photographs each, plus several hundred unbound prints, from Eadweard Muybridge's "Animal Locomotion" series, a collection of pioneering studies of the physical movement of animals and human beings photographed by Muybridge in and around Philadelphia from 1872 to 1885. The other important area of activity took place during the early 1900s when the Corcoran supported the "photographic salon" movement flourishing in Europe and America by hosting the annual Capital Camera Club exhibitions. The high point came in 1904 when the first annual "American Photographic Salon," organized by Alfred Stieglitz, took place at the Corcoran. It was advertised at the time as "specimens of the work of the best photographers of the United States under the auspices of the Capital Camera Club and consisting of work of the Photo-Secessionists."

Commercial galleries, too, have played a significant role in supporting and molding local photography. Harry Lunn added photos to his print sales in 1971; by 1976 they accounted for 75% of his business and he was leading the world in annual dollar volume of photos bought and sold. Lunn, who represented Steve Szabo as his first area photographer in the early '70s, handles very few contemporary photographers; John Gossage is one. Although he has long since expanded internationally, he is still a driving force here in a new space on Seventh Street, bringing to his walls the very best in established fine photography. On the other hand, Jefferson Place Gallery, then directed by Nesta Dorrance, opened its new gallery on P Street in 1973 with a show of local photographers: Cameron, Christenberry, Gossage, Power, Rexroth and Szabo. Jefferson Place closed the next year. The Silver Image fleetingly showed major work and kept bins of local photography in the early '70s. The Washington Gallery of Photography, opened by Mary and Byron Shumaker in 1973 on Capitol Hill (closing later in the decade) also gave the local community a look at good out of town photography. Sam Tamashiro of the Intuitiveye Gallery (1976-1981) made a point of showing new talent, many from the area—although laudable, this practice unfortunately did not pay the rent. Kathleen Ewing represents more than a dozen local photographers out of a group of approximately twenty-five, and has just relocated to a prominent spot in Georgetown. Gerd Sander, international photo dealer and lovable grandson of Germany's great chronicler August Sander, and his wife Christine, decided to locate in Washington in 1976, bringing to the area a European perspective specializing in early 20th century German photography. The Sander Gallery also represents William Christenberry and Arnold Kramer. Other commercial art galleries are be-

ginning or continue to show contemporary photographs. A few private dealers are expanding the market.

The Washington Project for the Arts, a downtown non-profit visual and performing arts space which has worn the area avant-garde mantle since Alice Denney conceived it in 1975, has staged several important photographic events under Al Nodal's more recent directorship. A particularly exciting one organized by Shirley True, "Washington Photography of the Seventies: A Different Light," included 410 prints and was according to *Washington Post* critic Paul Richard, "35 little retrospectives . . . on the whole as accurate an overview of Washington photography as we have yet seen."<sup>2</sup>

The photography community here has a unique resource. Washington might be called the nation's photo album. It houses 280 photographic archives, two of the most important and extensive being the Library of Congress and the National Archives. Together they contain more than 15 million items, which document the history of the world, as well as the history of photography since its invention in 1839. The Library's Prints and Photographs section contains the Farm Security Administration series, and Mathew Brady Civil War pictures, among many treasures. Other city resources are the National Gallery's Stieglitz collection, the Portrait Gallery's collection of photographic portraits, the Museum of American History (formerly the Museum of History and Technology), which has a vast historical collection pertaining to the evolution of the history of photography, the Department of Agriculture with an obvious viewpoint, the National Museum of American Art (earlier the National Collection of Fine Arts) housing some fine examples of 19th and 20th century photographs, with a certain depth in Berenice Abbott prints from the Federal Art Project/WPA, and the Phillips Collection's small inventory, including a group of Stieglitz "Equivalents" given to his friend Duncan Phillips by the artist's wife after Stieglitz's death.

Is there a Washington photographic esthetic? Yes and no. It does not reflect the Washington scene of power politics—perhaps unconsciously it even reacts against the proximity to it—but seems more directly related to and influenced by the broader art scene. Ben Forsey states, "I doubt if there is anything as clear as a 'Washington vision' in photography but if there is, then it revolves around expressive poles established by Mark Power and John Gossage, by far the more influential of this area's art photographers."<sup>3</sup> And Paul Richard writes in a review of the WPA exhibition "Washington Photography of the Seventies: a Different Light", mentioned earlier:

... it shows us that throughout that odd decade, while the painters of this city were moving every which way the photographers of Washington were instead coalescing.

Influenced by many things—a growing disapproval of minimalism's rigors, the example of Mark Power, the shows they saw around them, feminism's victories, the snapshot, the toy Diana camera—they gradually developed a shared attitude, a look.

That there is a special softness to Washington's photography was not before apparent, but a peculiar sort of gentleness, something sweet and intimate, dominates this show.

... the best artists represented look not out, but in.<sup>4</sup>

John Gossage and John McIntosh were not in the exhibition and represent the other end of the spectrum—hard, tough, intellectually challenging with a brilliantly honed but narrow vision. They view most area photographers as somewhat provincial; they share a decidedly elitist attitude; they more consciously ally themselves to the particularly rigorous trend associated with Lewis Baltz and Robert Adams, among others, and are more career oriented in a national context.

Why hasn't the Washington, D.C. photography scene gained wider recognition? One answer may be that no Washington institution apart from the Corcoran has assumed the responsibility of offering the work to a wider audience. Although the Phillips Collection (where Duncan Phillips from 1940 until his death in 1966 organized several important photography exhibitions, including work by Arnold Newman, Henri Cartier-Bresson and Clarence John Laughlin) and the Hirshhorn Museum do occasionally show photographs, the Corcoran Gallery is the only area museum with a real commitment to exhibiting and collecting photography as an art—eight Washington photographers have been featured in the series of individual shows since 1975. Another reason, perhaps, is the laid-back attitude of many in this near-Southern town, whose spiritual guru is Mark Power in his capacity not only as photographer, but as teacher and writer and self-styled beatnik, the Roy Buchanan of photography. He is universally respected.

Many in the community like its relatively slow pace, low pressure, relaxed atmosphere, which is perhaps similar in artistic atmosphere to Boston, Philadelphia or Atlanta. Also, needless to say, it takes a certain rare kind of mind-set and aggressive attitude to pack your wares and knock on gallery and museum doors across the country. Many truly sensitive and obsessively focused artists simply don't choose to go that route.

One must eventually address this exhibition's selection criteria. When I first learned that this project might take shape and be mine to organize I realized it would be one I coveted because of my fourteen-year devotion to the scene and its participants. Yet the fun and challenge have been tempered

by the pain of leaving out deserving photographers (and friends), who had to be excluded, often simply owing to their image-making energies being siphoned into other creative efforts within the two-year time limitation set for the show. I attempted to determine in my best judgement the current strongest, most exciting work being produced in the area in order for it to reach a wider forum. It is a personal viewpoint; it is not intended to be a survey or representative in any real sense, of all the kinds of work going on here today. The number of participants is limited in order to allow work in depth by each. The show fairly well reflects the locally dominant humanist or romantic concerns in traditional styles of presentation. Color, here as elsewhere in the country, is in vogue, as evidenced in the fact that seven of these eleven artists work in color. It is interesting to note that portraiture

is currently a strong vehicle for self-expression. In all, these eleven photographers communicate across a broad spectrum of contemporary photography's concerns, each with his or her very particular voice, each in a way which helps us to see the world with new intelligence and feeling.

Francis Fralin  
Assistant Curator

NOTES

1. Mark Power, "Times Together," introduction *George Krause—I*, (Haverford, Pennsylvania: Toll & Armstrong, 1972), p. 5.
2. Paul Richard, "The Lens Turned Inward: Photos of the '70s, Intimate and Revealing," *The Washington Post*, 11 Jan. 1980, p. D1.
3. Benjamin Forgey, "Still-life Photo Technique Makes for a Stark Realism," *The Washington Star*, 13 Jan. 1978, p. E7.
4. Richard, *loc. cit.*

# Catalogue of the Exhibition

Photographs are lent by the artist unless otherwise stated.

## Melinda Blauvelt

*Young Girl, Mardi Gras, New Orleans, La., 1981*  
*Man in Cape, Mardi Gras, New Orleans, La., 1981*  
*Richard Nixon, Mardi Gras, New Orleans, La., 1981*  
*Woman with Run in Her Stockings, Mardi Gras, New Orleans, La., 1981*  
*Celebrants, Mardi Gras, New Orleans La., 1981*  
*Four Figures, Mardi Gras, New Orleans, La., 1981*  
*Young Girl, Fiesta, Santa Fe, New Mexico, 1981*  
*Young Girl Backstage, Fiesta, Santa Fe, New Mexico, 1981*  
*Pair, Saint Anthony of Padua Feast, New York, New York, 1981*  
*Two Women, Saint Anthony of Padua Feast, New York, New York, 1981*  
*Blonde—Mardi Gras, New Orleans, La., 1981.*  
All images are Ektacolor prints measuring  $11\frac{3}{4} \times 17\frac{1}{2}$  inches on  $16 \times 20$  paper.

## William Christenberry

*White Chair—Near Stewart, Alabama, 1981*  
*Rear of Cotton Gin—Greensboro, Alabama, 1981*  
*Window and Doors—Akon, Alabama, 1981*  
*Cement Factory Door—Tuscaloosa, Alabama, 1981*  
*Grave with Silver Trim—Hale County, Alabama, 1981*  
*Mechanic's Shop Door—Near Tuscaloosa, Alabama, 1981*  
*Door of Palmist Building—Havanna Junction, Alabama, 1981*  
*Still-Life for W.H.—Near Stewart, Alabama, 1981*  
All images are Ektacolor prints measuring  $17 \times 22$  inches on  $20 \times 24$  inch paper, courtesy Middendorf/Lane Gallery.

## Frank DiPerna

*Stone Slab, Apt, France, 1980*  
*River Bank, Arles, France, 1980*  
*Pine Tree, la Sainte Baume, France, 1980*  
*Beach Grove, Cassis, France, 1980*  
*Charred Field, Roquefort, France, 1980*  
*Backyard, Istres, France, 1980*  
*Quarry Road, Cassis, France, 1980*

*Eroded Hillside, le Bouquet, France, 1980*

*Race Track Wall, Carnoux, France, 1980*

*Quarry Cut, la Ciotat, France, 1980*

All images are Ektacolor prints measuring  $11\frac{3}{4} \times 17\frac{1}{2}$  inches on  $16 \times 20$  paper, courtesy Diane Brown Gallery.

## John Gossage

*Untitled, 1–10, 1980.* All images are silver prints on  $16 \times 20$  inch paper, courtesy Lunn Gallery/Castelli Graphics.

## Arnold Kramer

"Eleven Pictures of This Time," 1 through 11, 1981. All images are Ektacolor prints measuring  $14 \times 14$  inches, courtesy Sander Gallery.

## John Balfour McIntosh

*Untitled, 1980;* three Ektacolor prints, each  $13\frac{1}{2} \times 10\frac{1}{2}$  inches  
*Untitled, 1980;* three Ektacolor prints, each  $13\frac{1}{2} \times 10\frac{1}{2}$  inches  
*Untitled, 1980;* three Ektacolor prints, each  $13\frac{1}{2} \times 10\frac{1}{2}$  inches, lent anonymously  
*Untitled, 1980;* three Ektacolor prints, each  $13\frac{1}{2} \times 10\frac{1}{2}$  inches, lent by Annette S. McIntosh  
*Untitled, 1980;* three Ektacolor prints, each  $13\frac{1}{2} \times 10\frac{1}{2}$  inches, collection Corcoran Gallery of Art  
*Untitled, 1980;* three Ektacolor prints, each  $13\frac{1}{2} \times 10\frac{1}{2}$  inches, collection Corcoran Gallery of Art

## Mark Power

"Fragments of a Forgotten Past: a Biography in Progress."

Photography: Mark Power

Text: Victor O. Carroll

*Father, 1948, 1981*  
*Mortality, 1937, 1981*  
*Mother, 1932, 1981*  
*Earl, 1934, 1981*  
*Memories or Dreams, 1981, 1981*  
*Eglise, 1953, 1981*

All images are Ektacolor prints on  $16 \times 20$  inch paper, courtesy Kathleen Ewing Gallery.

## **John Radcliffe**

*Ba Barocca—Breakfast, Towson, Md.*, 1980

*Punky, Jojean and Their Children, Muddy Creek Forks, Pa.*, 1981

*Julie and Amber, Havre de Grace, Md.*, 1981

*Jojean and Dave, Havre de Grace, Md.*, 1981

*Sue Thomas—Tacos, Delta, Pa.*, 1980

*Carolyn Jourdan—Kitchen, Jarretsville, Md.*, 1981

*Sue Thomas, York, Pa.*, 1980

*Sue Thomas, Harford County, Md.*, 1981

*Susan Avery—Dressing Room, Aberdeen, Md.*, 1981

*Carol Bertsch, Aberdeen, Md.*, 1981

All images are silver prints on 16 × 20 inch paper.

## **Claudia Smigrod**

*American Beauty*, 1980; Polaroid color photographs, embroidery thread and pencil on Rives BFK paper; 22 × 30 inches.

*Brown Sampler*, 1980; Van Dyke brown print and Polaroid color photograph, embroidery thread and pencil on Rives BFK paper; 22 × 30 inches.

*Cup and Saucer*, 1980; Polaroid color photograph, embroidery thread, pencil and cloth napkin on Rives BFK paper; 22 × 30 inches.

*Simple Pleasure*, 1981; Polaroid color photographs, embroidery thread, and pencil on Rives BFK paper; 22 × 30 inches.

*Sugar Sweet*, 1981; Polaroid color photographs, embroidery thread, and pencil on Rives BFK paper; 22 × 30 inches.

*Night Light*, 1981; Van Dyke brown print, cyanotype print, embroidery thread and pencil on Rives BFK paper; 22 × 30 inches.

All photographs courtesy Kathleen Ewing Gallery.

## **Steve Szabo**

*Untitled 1* through *Untitled 8*, 1980/1981. All images are silver prints measuring 14½ × 14½ inches on 16 × 20 inch paper, courtesy Kathleen Ewing Gallery.

## **Shirley True**

*A Short History of Modern Art, Volume I, February 16, 1981, 12:07–1:20 p.m.*

717–6th Street, N.W., 12:07 p.m., February 16, 1981

618 G Street, N.W., 12:09 p.m., February 16, 1981

620 G Street, N.W., ~12:10 p.m., February 16, 1981

620 G Street, N.W., ~12:11 p.m., February 16, 1981

421–7th Street, N.W., 12:24 p.m., February 16, 1981

404–7th Street, N.W., 12:29 p.m., February 16, 1981

400–7th Street, N.W., 12:31 p.m., February 16, 1981

Corner of 400–7th Street, N.W., next to alley, 12:34 p.m., February 16, 1981

Alley between 400–7th Street N.W., and 709 D Street N.W., 12:37 p.m.

Alley between 400–7th Street, N.W., and 709 D Street, N.W. ~12:41 p.m., February 16, 1981

408–8th Street, N.W., 12:46 p.m., February 16, 1981

Parking lot next to 408–8th Street, N.W., 12:47 p.m., February 16, 1981

Next to 8th and D Streets, N.W., ~12:48 p.m., February 16, 1981

Next to 437–9th Street, N.W., 12:50 p.m., February 16, 1981

607 New York Avenue, N.W., ~1:18 p.m., February 16, 1981

607 New York Avenue, N.W., 1:20 p.m., February 16, 1981

All images are silver prints on 11 × 14 inch paper.

# Mark Power

Mark Power was characterized earlier in this publication as playing a major role in the flowering of photography in Washington. Mark is a charismatic, caring teacher, and an incurably romantic photographer, as well as a gifted writer and critic. Lou Stovall, a local silkscreen artist, remembers how seriously Power, even back in the Dupont Center days when they shared Workshop space (1970-71), approached his job of teaching a photo esthetic. Mark's first work produced in D.C. was a series of photographs of political demonstrations, and Stovall, impressed with them, gave Power his first show in Washington, an exhibition of portraits and cityscapes.

Power says his influences change with time and circumstance. He learned photography by going to movies in the late '50s and early '60s. "Images absorbed by osmosis" from filmmakers such as Bunuel, Bergman, Fellini, Satyajit Ray, Kurosawa, and particularly Michaelangelo Antonioni were the basis of his early work. Later mentors include Robert Frank and Cartier-Bresson, and he considers his friendship with George Krause an important part of his early development as a photographer. Other influential friendships include those with John Gossage, Frank DiPerna, Joe Cameron and Nancy Rexroth. As he took up the 8 × 10 camera and palladium printing, he became increasingly interested in the 19th century esthetic of such artists as Julia Margaret Cameron, Lewis Carroll, F. Holland Day, and George Bernard, a Civil War photographer. Lewis Hine "has always been important to me," and he has come to enjoy the work of such Romantics as Josef Sudek and Clarence John Laughlin. A prime influence has been Duane Michaels—"not so much his images, but he showed me that photography can be anything you want it to be." Contemporaries he enjoys looking at include Linda Connor, Emmet Gowin, Michael Lesy, Robert Cumming and Chauncey Hare. He considers Hare's book *Interior America* as one of the most "important books since Frank's *The Americans*, and in that select list would be Mike Mandel's *Evidence* and William Eggleston's *Guide—Guide* is brilliant—it reads like a novel." He shares John Szarkowski's interest in vernacular photography and indeed says, "snapshots and 'found' photography in general have shaped my work as much as has fine-art photography." Writing is his strongest non-visual influence; literature is a passion: Joyce, Faulkner, Proust, Borges, Graeme Green are some of his favorites.

Power has always photographed people. He has worked through various formats and processes: 35mm, 4 × 5 Polacolor, 2½ × 3¼, the Diana camera, the 8 × 10 view camera, and printed in silver, palladium, hand toned silver, and color. Using intimate subject matter, family and friends in various

(continued p. 32)

## FRAGMENTS OF A FORGOTTEN PAST

A biography—in—progress

by Victor O. Carroll and Mark Power

I met Victor O. Carroll in February, 1981 at an opening at the Kathleen Ewing Gallery in Georgetown in Washington, D.C. During our first encounter, he mentioned he was a collector. He also said my photographs reminded him of Father Hugo Bernardin's work. Father Hugo was a Jesuit missionary who apparently specialized in images of Chinese dwarves. I told him I hadn't the pleasure of Father Bernardin's taste, but could he show . . . "Oh, the Communists got them all. Most of them were nudes, you know." A while later, he interrupted a conversation to tell me how much he liked one of my flower photographs. "Reminds me of my father's death. Come over here and I'll make a long story short." He then told me the story of how his father had died. Victor Carroll was a short man with pewter hair, a convulsive way of talking, and an air of being amused by everything he said. He was also wearing a Hawaiian shirt adorned with someone else's monogram. He concluded his story by asking me if I would "consent" to be his "personal photographer."

I laughed, thinking he was drunk. Three weeks later, he invited me to lunch (mussels at Da Vinci's) and repeated his odd request. It turned out he was a man without a past—a photographic past, that is. It seems his father had taken a handful of "illusionary" pictures of his mother during their Paris honeymoon but then the camera was stolen and Mr. Carroll never bothered to get another one. After that, his parents contented themselves with one or two studio portraits a decade—photographs, which in Carroll's opinion, made him look as if he had "breathed khaki air all during the 40s." His idea was to reconstitute himself with photographs of the past taken in the present—by me, if his scheme was to be realized.

Once again, I laughed in the poor man's face, overcome by a vision of the shriveled homunculus Carroll being restored to full manhood by the infusion of a vigorous broth of images. He waited with dignity for my amusement to subside, and my laughter gradually changed to incredulity:

"You mean you have no childhood because there's no record of it? That it's not real because it wasn't photographed?"

"Exactly. I knew you'd understand. Nothing is real until it has been photographed."

For some reason, the Saul Steinberg quote popped into my head: "I became what I always wanted to be: fictitious."

And so began our collaboration. I accepted his strange commission despite many misgivings, not the least of which were the less than generous financial terms. Then there was the matter of Carroll's age which was fifty-four: there was a lot of past there to exhume. And of course, it turned out he was not only interested in his past. Some of the photographs requested involve his present life, and sooner or later, I have no doubt I will have a rendezvous with his future. At what point does my involvement with Victor Carroll become my own life? How soon will biography merge into autobiography?

Mark Power  
October 1981



Memories or Dreams, 1981

I dreamed I kissed a girl while she brushed her teeth. I kissed her in that little hollow where the neck joins the shoulder as she foamed at the mouth.

Then I was awake. I could tell from the light in the windows that it was about 6:30 in the morning. I lay there trying to remember all the girls I've kissed. Slowly, they emerged from the darkness one by one, like so many hor d'oeuvres for my eyes to enjoy.

My third wife, Rosemary, looked at me curiously. "You sound like a fish," she said, a little sleepy, a little annoyed, "Why are you making those bubble noises with your mouth?"

I put my hand on her hip where the skin slopes away from the pelvic bone. The sun flashed on the snow and I felt the familiar fear and elation in my chest as I made the quick left by the cedars and saw the Granite State distant and blue beneath me for a precarious

moment before the steep decline of the slope continued. Snow flew in a high plume and near the old white pine scarred by generations of skiers, I saw a woman wearing a pale, tattered blue dress. She raised her arms, and I described a slow pinwheel in the snow.

I realized at once she was my wife but at the same time, she was a wan, Jewish woman I had never seen before. I laughed to hide my embarrassment. She lowered her arms and looked away. I guess she realized that although I was her husband she had never seen me before either.

"What a shrewd old politician Humphrey is," I said, just for something to say, just to make her more comfortable. Sunlight was lying on the bed in Miro-like shapes, outlining the indentations where Rosemary had slept. I looked at the dust motes swirling in the sun and wondered if I was going to be late for work again.

—Victor Carroll

## William Christenberry

Walker Evans, in 1935–36 on assignment with James Agee for *Fortune* magazine, made photographs in Hale County, Alabama—the same time and place William Christenberry was born. Not until he was a graduate student at the University of Alabama browsing in a bookstore did the coincidence become known to Christenberry. The photographs he saw in a book he had randomly picked up, James Agee's *Let Us Now Praise Famous Men*, were of people he recognized from his childhood.

This story has since been repeated often, but it did have a profound effect on Christenberry's life and work. At first it was Agee's searing, complex prose about three sharecropper families' lives that reached a responsive chord deep in the young artist's soul. He later contacted Evans in New York (Agee by then was dead), went to see him, and a friendship (lifelong for Evans who died in 1975) was cemented.

That one book, *Let Us Now Praise Famous Men*, triggered creative impulses that since 1959 have been the basis for Christenberry's paintings, assemblages, drawings, sculpture and photographs. His first photographs were made with a Brownie box camera while retracing the steps taken in the book by Agee and Evans and concentrated on houses, barns, churches, graveyards, and weathered commercial buildings. Christenberry did not consider them art but rather art notations. "In the beginning photography was an adjunct to my painting, part of it, a reference. All these things are very close together within me: the found material, the photograph, sculptures, and paintings. The totality." (*Aperture* 81) Christenberry taught Art at Memphis State University (where he became fast friends with William Eggleston) from 1962 until 1969 when he arrived in Washington to teach at the Corcoran.

Soon after meeting Evans in 1961, Christenberry hesitantly showed him some of his small drugstore-processed Brownie prints, and the older artist, seeing something special in them beyond familiar subject matter, encouraged him to continue making photographs.

Busily making other art, Christenberry kept these pictures private until 1969 when he happened to show them to Walter Hopps, then Director of the Washington Gallery of Modern Art. I myself vividly remember their first presentation to me soon after that. Not only were they richly colored miniature documents of exquisite, simple, gentle beauty, they were right out of my past. I too grew up in the rural South—the Piedmont region of North Carolina. The images of churches and graveyards and barns and red clay dirt roads, flooded all my senses. I could hear flies buzz, feel heat rise from the road and earth of the primitive cemetery plots, smell the cut alfalfa and barn

dust, the cow and mule dung, and the gas and overripe fresh produce at the country gas station/grocery store.

Christenberry does not compartmentalize his art; it all relates to and springs from the same source, his Southern heritage. Although he hasn't lived there since his youth, he and his wife and children make extended yearly pilgrimages, usually in the summer, to visit his family, and his creative reserves are replenished at the wellspring. Not only was he making pictures on these Southern trips but he was collecting materials for art or as art: old signs proclaiming every commercial and divine product from Pepsi, to snuff, to oil, to God to eternity, in every step on the way to decay, and other found objects and bit of detritus reflecting a culture slowly eroding and changing and disappearing. His studio is a lovingly arranged, well tended museum of these artifacts.

In 1977 at Bill Eggleston's and Lee Friedlander's insistence, Christenberry carried a borrowed 8 × 10 Deardorff camera to Alabama. I well remember his nervousness at the thought of operating such a different machine. He need not have worried. The same subjects adapted very well to the increased scale. The colors, already so intuitively and masterfully orchestrated—postcard blue skies, the green of peas and forests, pink/rust or yellow/rust dirt, the browns and greys of old paintless weatherboarding, the blistering whites of the sun drenched, freshly painted churches, occasional splashes of red and orange, and the saturated pastels of the artificial flowers ornamenting the graves all simply came into focus more brilliantly. The larger scale allowed the artist to move from a very frontal and centered approach to a more flexible range of viewpoints.

In the 1978 Corcoran exhibition the 8 × 10 negatives were enlarged to a 20 × 24 format. Now instead of routine Kodak processing, the printing was carefully supervised and controlled by the artist, his agent and quality printers. The compositions were still graphically pure, however some bore in closer on details of buildings or stepped back farther and to the side, opening up larger vistas.

More and more Christenberry's sculpture related to what is portrayed in his photographs. He has scrupulously reproduced to scale several of the buildings in his pictures, and even planted them in imported Alabama red dirt. Not only are his photographs about a place, but a time, or rather its passage. Often Christenberry returns to a site many years in succession and records its gradual yield to decay, or reversal to nature.

The pictures in the present exhibition were made last summer and indicate another gentle shift in perspective. Their

(continued p. 33)



*White Chair—Near Stewart, Alabama, 1981*

## Arnold Kramer

Arnold Kramer is one of those rare photographers who has always been one. His father helped his young son install a basement darkroom. He recently discovered a series of ten photographs he had made of the Statue of Liberty from a boat when he was eight or so—marvelously bad pictures. In high school he played the trombone in a classical orchestra, and in his college days, music superseded photography as a social-creative outlet. He trained to be an electrical engineer, received a graduate degree from M.I.T. in 1968 and arrived in Washington to take an engineering position at NIH, where he built a portable incubator system for whooping crane eggs. He studied photography with Minor White during his last year at M.I.T. and was profoundly, hypnotically influenced by the charismatic teacher—a bond he later found bittersweet and hard to break.

In 1970 Kramer began teaching photography in the School of Architecture at the University of Maryland, College Park, a position he held for eleven years. Also in 1970 Lou Stovall of the old Corcoran Workshop gave him a solo show at the Dupont Center; according to a review of the show, it was a highly textural exploration in black and white of familiar objects and details of them. In 1974 the Phillips Collection exhibited prints which were described as being in the Weston/Adams/White tradition yet with a vein of dark mystery in the subtle shadows that was strictly Kramer's own.

Kramer states that his work for the Corcoran's 1978 exhibition "Interior Views" was the first time he'd worked one idea through to completion, and coincidentally won his independence from Minor White. The images in that exhibition, stark, well-lit, precise, formally composed interior views of friends' and relatives' homes, were started as an essay about the vistas of a middle class suburban environment. Gradually he came to realize that "Although these places seemed rather suffocating and banal, they were the seat of intense family rituals, and that intensity gave them a special beauty."

With his second NEA grant in 1978 Kramer made a major investment in color equipment and took a leave of absence to work with it. One of the criticisms he had received from friends was that his pictures were too dark, too emotionally heavy. He felt that color would allow him to expose a lighter side of his own psyche—too long used for the White pre-visualization-technique, which involves viewing the world two-dimensionally in black and white. After experimenting in "travel" pictures made in Hawaii, Guatemala, Los Angeles—which indeed did "open up" to beautiful, riotous color—he arrived at the present work.

Portraiture had been part of Kramer's repertoire since 1972.

Now he acquired a twin-lens Rolleiflex and entered the studio to make portraits: somehow the seamless colored background became a part of them. He wanted to make pictures that were transparent in their simplicity. "Since photography is so ubiquitous, unless you go to the moon, everything around us has already been photographed. The power of photography, what's left, is a clear vision of events which reveal a quality of human experience or understanding. A photographer's presence is felt by the way the subject is transformed in the photograph." He wanted to avoid the question, "How did the photographer pull that off?" He remembers White saying the reason he made abstractions which broke the link between the real world as one knows it and what one could see in the picture, was to make the viewer pay attention to the picture rather than where it was taken, what of, what kind of tree, etc. He feels this doesn't work, that it only intensifies the viewer's anxiety to know the answers. "I want these portraits to be completely straightforward, absolutely clear; the absence of a biographical caption forces the viewer to depend upon what he sees. . . . These pictures are constructed so simply that they walk a tightrope between revelation and banality—their power should come from the viewer's sense of contact with the person portrayed. As a photographer my job is to connect with the person photographed and to allow that contact to be realized in the finished picture. For the viewer, a vicarious experience with the subject is the content."

The eleven portraits in this show form a sequenced series, each taken before a colored paper backdrop. Kramer has nothing to say about color theory except that "there is no such thing as colors which don't go together. Looking at other human beings you have feelings . . . certain things will only happen in the presence of certain colors."

The idea behind the series, published in a limited edition book of original prints, is that each person is shown in costume—we each have an image of how we look or wish to look. In the portrait session, the sitter, in trying to project a particular self-image, often shows many others. Kramer states that a Leonardo painting in the National Gallery West Wing was very important to him during this project; a certain kind of ambivalence in the image makes possible a very sustained experience for the viewer. Kramer feels that the series makes an optimistic statement about how each of us copes with ". . . the inevitable difficulties of moving through our lives. I want to make pictures that address that range of issues. So much photography fails to seem important."

(*Biography and exhibition listing p. 35*)



No. 7 from "Eleven Pictures of This Time," 1981

## Frank DiPerna

Frank DiPerna grew up in Falls Church, a Washington suburb. Trained as an engineer, he was designing propulsion systems, and hulls too, for the Coast Guard when in a '60s self-expressive outburst he took up the camera, hooked by a friend. In 1970 he took a photography course at the Smithsonian and three months later, he decided naively and impulsively to quit his job and be a photographer. He traveled for a year, stopping to attend workshops; especially important was his early association with Garry Winogrand, who at the Center of the Eye in Colorado taught him the meaning of conviction and further, not to be afraid of it. Nathan Lyons spent time there and, sensing DiPerna's commitment and ignoring his inexperience, invited him to study at Rochester. DiPerna says a year and a half at Visual Studies Workshop taught him how much he had to learn. Back driving a cab in Washington in 1972 he met Joe Cameron and Mark Power and discovered a photo community. He taught at Northern Virginia Community College and later at the Corcoran, initiating in 1978 a Corcoran Degree program in photography.

Although DiPerna witnessed the multi-media experimental work of Robert Heinicken, Betty Hahn, Robert Fichter, and Ray Metzker at Visual Studies Workshop, he remained interested in straight, single black and white images until, seduced by the pearly luminescence of SX-70 Polaroid prints, he moved into color. The Corcoran showed this work in 1977—one of the first major exhibitions of SX-70 prints. Then increasing his print scale in conventional color materials (color negatives and type C prints), he began defining territorial subject matter: unpopulated interiors and exteriors of urban environments—walls, illusions superimposed on walls (not urban landscape in the usual sense). Nathan Lyons, his mentor, and Mark Power, his close friend, have been DiPerna's most important photographic influences. In addition to the photo medium, poetry (poets William Carlos Williams and e.e. cummings), realistic painting, and realistic theater (Chekhov, Tennessee Williams) are important to him. Certainly a theatrical quality can be detected in DiPerna's earlier, if not present work: we sense this in an eccentricity of framing, understated tension between sensuality of colors and "baseness" of subject matter, a whimsically confusing juxtaposition among objects, and an affinity

for trompe l'oeil. One senses a painterly quality in the lushness of his color, its subtle shimmery paleness and velvety texture, all of which have remained in his work since the early Polaroid days.

The work in the present exhibition was produced in Cassis, France where DiPerna spent the fall of 1980 on a Camargo Foundation grant. He had occasionally photographed landscapes in black and white, but seldom in color. The atmosphere and color—his palette—of the landscape of southern France, similar to the American southwest, began working on him. He "responded to the poetic, spiritual beauty of the place—loved the way the little trees attached themselves to the tops of hills . . . the tension between elegance and ruggedness." Hesitant about the inherent romantic quality of this terrain, it took time for him to feel he could capture more than its beauty. Underlying its formal simplicity and romantic classicism, this body of work indicates a toughness and intelligence and emotional pull which cannot be denied. Beyond that, it seems to be unyieldingly Frank's. In the work shown here, the free-standing outcropping rock formation—crowding, intruding, blocking the viewer—becomes an object of intense interest. One can read into it a humanistic profile at left, cave-painterly forms at the upper right and can savor all the textural intricacies and subtle color gradations in between—and below, the gradual undefinable transformation to rubble. The white sand to the left recedes and yet floats; a planar ambiguity adds to the fascination and mystery of this picture. In another image the merging of the central tree with its background entices the viewer into the scene where one is compelled to wander. Again, the ambiguity of space—this one looks across a deep, vast valley, though it might appear to focus upward upon a mountainside—challenges our perceptions. In this image, as in others in the show, one can almost feel the mistral blowing across the scrub.

These pictures, remarkably consistent with DiPerna's previous color work, are unaffected and straightforward; they are carefully constructed without being "composed," softly toned and modestly stated—yet they infer a majestic presence.

*(Biography and exhibition listing p. 35)*

Frank DiPerna would like to thank the Camargo Foundation for the opportunity to complete the work in this exhibition.



Stone Slab, Apt France, 1980

## John Gossage

I had always accepted on faith and only gradually came to my own realization that John Gossage is a brilliant photographer. He's certainly widely known and respected and bankable. He looks to New York as his center, but having grown up there he does not need to go back. He finds Washington comfortable. He feels a closer affinity to the work of area painters and sculptors than to that of photographers, with the exception of John McIntosh.

Like a falcon eyes its prey, Gossage attends to photography. His keen intellect doesn't miss a trick—nor a book. His library, for years an impressive archive of photography, continues to expand in that area and into surrealist art. Gossage has become an avid hunter and collector of rare and fine books on these subjects.

Among Gossage's current interests are the sculpture of John Storrs, the images of O. Winston Link, "a brilliant photographer who photographed steam engines at night during the '50s and '60s," the photographs and paintings of Ralston Crawford, and the photographer Louis Faurer, who in a heroic way captured on still film the rawness and energy—seized the mood—of mid-century New York City. In fact Gossage recently curated an exhibition of this almost forgotten artist's work for the University of Maryland, which points to a Gossage avocation: that of exhibition organizer, "but only for those to whose work I am particularly drawn."

Gossage makes complex, deliberate, densely layered, difficult and demanding pictures—often unpleasant, sometimes witty, always black and white—in fact, one can't imagine a color Gossage image. He is a master printer. He says he is not a formalist but I would classify him as such. The first of his pictures I remember were four by four foot portraits, close up and frontal, often nudes, of friends, memorable for their then unusual black borders (indicating the full frame is shown). He thought of them as corresponding to an English castle's gallery of ancestors. And they were just as confrontational—a highly charged emotional experience.

Writing on Gossage's show in the Corcoran's 1976 series "The Nation's Capital in Photographs" in *Afterimage*, February 1977, Mark Power states: "Gossage . . . is interested in inherently photographic meanings, although it is possible to derive

social content from his photographs of the suburbs if one is so inclined. He uses facts to illustrate how planes of focus, scale, distance, and vantage point all interweave to change our perceptions of reality; in a Gossage image, the mirror reflects like a photograph, not a mirror, and it's all done with an effortlessness that suggests the tour de force." Berenice Abbott, according to critic Alan Cohen, commented at Gossage's 1976 Max Protetch Gallery opening, "I couldn't do that. . . . Too difficult."

Gossage usually works in urban environments devoid of people. He now claims he makes two kinds of pictures: explorations and investigations. The images in this exhibition are of the first kind—taken in Los Angeles during the summer of 1980. Of these pictures of houses, yards, parks, streets, intersections and other urban clutter, each is totally factual, clear and yet faceted, like a prism, so that it can address another level of understanding—the emotional. And you can't patronize your emotions, Gossage insists. He also feels that there is no reason photography has to be easier to understand than calculus; to really understand a good book you have to read it twice or three times. Why should a photograph be understood in  $3\frac{1}{2}$  seconds? His pictures are about pointing. He compares photographic composition to sentence structure, where a great variety of styles is possible, any number of which can convey ordered beauty and elegance. He admits he's been stuck with his style for twenty years and accepts it. These pictures don't try to define L. A. but they say a lot about it. The one illustrated reminds us that arid Los Angeles is *about water*—a city obsessed with it. In this image water from a sprinkler system is seeping down some front steps. It is ominous and pretty, a Gossage-style contradiction (he loves them). Like many of his pictures, it is divided, creating a warp in time as well as mood. What mysterious tragedy has taken place within the recesses of the cave-like foliage on the left from which a dark liquid oozes down the steps? A brilliant light dominates the several compositional levels to the right, the back one containing a glowing modern structure; on careful observation one can read "Beverly Blvd." on a distant street sign.

(*Biography and exhibition listing p. 36*)



*Untitled*, 1980

## Shirley True

Shirley True grew up on the Eastern Shore of Maryland, "where I survived a childhood of medieval ignorance and brutality. I was on my own from the age of three. Until I graduated from college, I held myself together with the hope that 'things would be better soon'. Then, faced with the end of the promise that being young and being a student holds and graduated into the real world of charge accounts, consumerism, convention, and polite society, I was suicidal with despair."

True majored in English at the University of Maryland and was one of four women who were the first to be hired directly into management by The Bell System. A year and a half later she quit and went on unemployment, "making occasional forays back into academia as a student and graduate student. Being a student was my most satisfying role to that point, but by 1965 I had exhausted its possibilities for approval and reward."

The following statements by Shirley True seem best left unparaphrased: "By the middle sixties I had found other alienated and brilliant people—poets, leftists, readers, and thinkers—angry people, people turning their rage against themselves instead of against the system. People decidedly outside the American Dream Machine. I found Bessie Smith and Bob Dylan and drugs and booze and sex and rage and defiance. I was an artist without a medium and I almost killed myself. Ultimately, I found the Vietnam War. . . . By 1965 I was working with Women Strike for Peace and by 1967 I was a full-time paid anti-war organizer. It was creative, challenging, and rewarding in many ways. . . . After my job as an anti-war organizer, I tried being a schizophrenic for a year in a full-time residential treatment program, itself a phenomenon of the late sixties, where people were brutalized in the name of love. Life there was intense, dramatic, and real, and I met people who remain to this day some of my closest friends . . . .

In that madhouse of mental rehabilitation, I began to write again and to draw . . . The day I left was the day I got married, or vice versa. My marriage allowed me my other most satisfying role—ten months later my twin daughters, Abigail and Jessica, were born. Being the mother of two girl babies and caring for them and loving them as intensely as I do has been one of the supreme pleasures of my life. My caring for them has helped me heal myself.

But satisfying as all these roles were, none was enough. Nothing was enough until I discovered the medium for my artistry. Two events conspired to present the possibility.

(continued p. 38)

A SHORT HISTORY OF MODERN ART, VOLUME I,  
February 16, 1981, 12:07–1:20 p.m.

### Introduction

*On February 16, 1981, I set myself the task of shooting a single roll of film and recording the time and location of each exposure. My goal was to select from this roll of film a set of pictures which—at a minimum—would provide a record of my consciousness during that shooting event.*

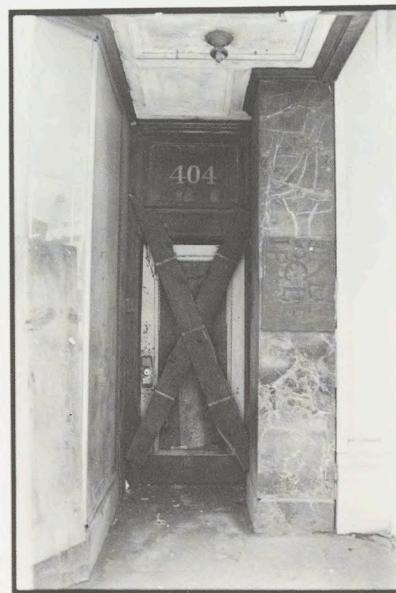
*I worked intuitively. I photographed what I was drawn to even when I knew it would not result in a "good" photograph or in a "new arrangement of things." I took pictures even when I knew the subject matter might refer to another artist's work. In some photographs, such references are deliberate.*

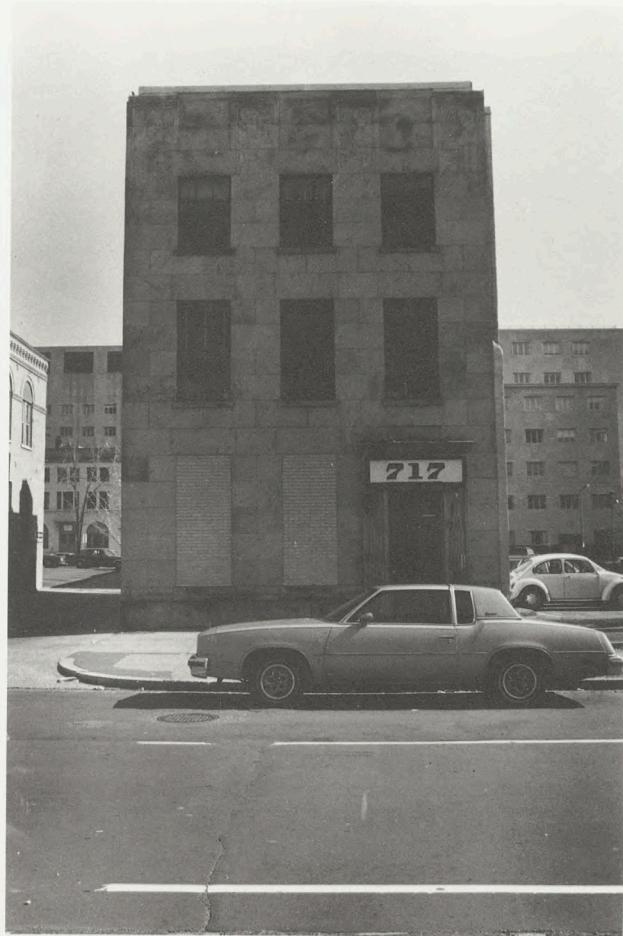
*Sometimes, I was drawn to something I knew, as a photograph, would be abhorrent to me—the light bulbs in the store window and the wall with "BE" on it. I photographed them anyway and did not edit them out of the final set. At other times, I was vaguely aware of antecedents—a compressed picture space with numbers and letters, the wrapping of things, the found still life, street sculpture, the anonymous storefront for example.*

*The project was meant to confront the internal editing I am accustomed to doing when I shoot with a 35mm camera. But more than this, it was a test, a challenge, a psychic odyssey, an adventure. "I saw the bearded frigate master on the dock and jumped on board. . . ."*

*On another level, I meant the work to be a kind of criticism. It all started with my seeing that extraordinary doorway to 404–7th Street each time I visited the galleries at 406. I never saw anything in 406 that came close to the beauty of the entrance to 404.*

Shirley True  
February 1982





717-6th Street, N.W., 12:07 p.m., February 16, 1981



607 New York Avenue, N.W., 1:20 p.m., February 16, 1981

Note: At the artist's request, we print the first and last photograph in this series.

## Steve Szabo

Steve Szabo's photographs are about information. It's no wonder—he matured as a photographer doing darkroom work for the *Washington Post*, hanging around the paper's photographers off and on assignment until he himself became one of their best photojournalists.

Szabo grew up in the town of Berwick, Pennsylvania. In 1962 while he was studying landscape architecture at Pennsylvania State University he was offered and accepted a temporary assignment assisting in the photography department of the *Washington Post*. When it was over, having learned a lot and gotten hooked, he freelanced in Washington; went to the Caribbean where he worked for a small paper, returned to D.C. and sought John Morris's (later president of Magnum) advice: "I decided . . . that I needed some formal education. John Morris worked for the *Post* then. He gave me the advice that he always gave to people: 'If you want to be a photographer, take all your money and buy film and just shoot on the street for as long as your money lasts.' I said that I'd done a lot of that and I thought I needed to know something else about photography, a more formal part of it, like studio work and lighting. So he said he thought the best school in the country for that was the Art Center in Los Angeles, California . . . I submitted a portfolio and was accepted. That was a good experience, too, because it presented a wholly different aspect of photography—fashion work and studio lighting, shooting food, design work, practical work in color and life drawing."

He returned to Washington and joined the *Post* staff again. From 1965 through 1971, as the *Post*'s youngest photographer, he covered every demonstration and riot during that tumultuous time. Feeling burned out from all the violence he had witnessed, and frustrated because so little of his work was published and further, that it all belonged to the paper, he went to Maryland's Eastern Shore on a six-month leave of absence. He liked the Eastern Shore's accessibility to Washington, as well as its landscape, wood-frame architecture, water, skipjacks, its atmosphere of Americana.

About this time, he had become interested in the platinum process from a visit to the Fogg Museum. "I guess I had never really looked at photographs before as fine and unique things until I saw these incredible images by people like Emerson, and Frederick Evans, and Demachy. The ones I thought were the finest things up there were the platinum prints. I was determined to make prints like that, not that looked like an Evans photograph, but looked as beautiful in technical qualities." He searched through old periodicals at the Library of Congress and the Smithsonian and found nothing about the platinum technique. Then he saw a notice in a current

photography magazine that George Tice was doing platinum prints, working the technique out on his own through research. He called Tice and "ended up spending two days with him, twelve, fourteen hours a day and all we did was make platinum prints. George is a very generous person. He gave me all the information that it had taken him months and months to acquire."

Arriving at the Eastern Shore, he rented an old farmhouse and began making a different kind of picture, large format landscapes of tranquil desolation—Somerset County's woods and marshes and decaying old buildings and cars found within them. What started out as an excursion ended as a sojourn. Szabo quit his job and lived on the Eastern Shore for two years. In the meantime he maintained contact with the photographic world. Harry Lunn took some prints, as did Lee Witkin, and John Szarkowski bought two. However the loneliness finally got to him. He returned to Washington with an impressive body of 8 × 10 platinum prints, and joining forces with Kathleen Ewing, published a book of photographs reproducing the original platinum prints coupled with local anecdotal narratives he had collected. *The Eastern Shore*, co-published by Addison House, took over a year to produce.

Szabo began experimenting with camera formats. He took an 11 × 14 camera through the National parks of Canada and the West. Realizing he wanted to work in his own locale, he returned to D.C. and took the 11 × 14 into the streets, still interested in certain large negative qualities. He wanted to avoid the traditional subjects and methods of shooting in the urban environment. Because of the cumbrousness of the big instrument he began carrying a 2 $\frac{1}{4}$  inch camera everywhere he went, using it like a sketchbook. It's been a part of his photographic repertoire since.

With the 2 $\frac{1}{4}$  camera as a constant alternating with other formats, Szabo stalked the Washington metropolitan streets, riding the Metro, disembarking at arbitrary stops to explore. As a result of an invitation to participate in a Maryland Survey project funded by the National Endowment, he returned to the Eastern Shore with the small camera, this time using small towns as his focal point. He liked the way his awareness was heightened by the square format which forced him to take a new approach to the organization of the picture and its contents. Szabo has never abandoned his longstanding interest in photographing people, especially in the 2 $\frac{1}{4}$  format.

Szabo started teaching at the Corcoran in 1979 and he now heads the Photography Department. In the summer of 1980 Szabo was asked to Arles in the south of France to present a

(continued p. 39)



Untitled, 1980/1981

## John Radcliffe

Jack Radcliffe is a photographer whose approach is essentially humanitarian, though always concerned with formal values. Like Melinda Blauvelt, he is a little known photographer whose inclusion in this show is based simply on the compelling power of the work.

Born into a self-proclaimed bourgeois background, the son of an Elizabeth, New Jersey dentist, Radcliffe says he always possessed an avid interest in art and grew up frequenting New York's art institutions, especially the Museum of Modern Art.

Claiming to be the most unmilitary person imaginable, he found himself, ironically, in a succession of military settings. The first one was Admiral Farragut Military Academy. He then attended Grove City College in Western Pennsylvania, where he studied business and was required to join the Air Force Reserves. Eventually he encountered sociology "and things began to make sense" to him. Radcliffe had an intense interest in people and especially those with different backgrounds, many outside his own realm of experience. He entered the University of Maryland as a graduate sociology student. Finding the subject more abstract and less exciting on a graduate level, he dropped out of school for one semester. He was unexpectedly drafted into the Marine Corps at age "25 $\frac{1}{2}$ ". During his service he dabbled in making sculpture, as he had done in college. In 1966 he picked up his first camera and knew he had found something he could do. Not only was it portable, but it was fun—and he says it saved his sanity. Because of his education he was viewed as a status symbol by his supervising officer and kept in North Carolina his entire two year tour of duty. Half his platoon went to Vietnam and he always thought he was going, too.

Radcliffe returned to the University of Maryland, again tackling sociology, and worked part-time as a volunteer in an Upward Bound Program, one of the Federal Government's Special Services for the Disadvantaged programs. With a small grant from Polaroid he started a photography club for the students. What happened proved extremely rewarding. The kids were pleased at their own efforts and he was pleased with his photographs of them, which he used to promote the program. He was finally director of an Upward Bound Program of 100 boys and girls and 50 staff members. During this time Radcliffe was putting in eighteen hours a day, becoming involved with each individual's life. The participants lived on the University campus for an intensive eight-week summer program and received follow-up tutoring and counseling during the school year.

Radcliffe met Arnold Kramer early in his University of Maryland career and has studied or worked with him ever

since. Arnold was teaching photography in the school's Architectural Department and proved a good critic. "That's what I really needed—somebody who was not a romantic and would give me good advice about my work. Dealing with the kids, my work was really romantic, promotional stuff. I was in love with those kids! I related to them and they learned to relate to each other. They came from inner city D.C. and Baltimore City. It was an intense experience."

After three years, Radcliffe felt "burnt out" with the Upward Bound experience. He found a job at Harford Community College near Baltimore working in the admissions program, "... a logical step from Upward Bound because I wanted to change the racial characteristics of the school." He worked conscientiously "to get better minority representation, to get the handicapped into school, to encourage women to go into alternative careers rather than just secretarial work and nursing. I recruited people from Perry Point Institution (a military hospital facility). An 'unnamed source' said we had the highest percentage of schizophrenics at Harford of any college in the East."

Radcliffe became more and more committed to photography and ultimately announced to the school administration that he wanted to start a photography program. "And I did start a photo program at Harford—wrote all the course descriptions and began with two enlargers. Now we have two darkrooms, 20 black and white enlargers, seven for color, and a big studio, so it's nice now."

"I have tremendous political motivation—I don't know if it translates into my photography." What surely translates into these black and white pictures taken with a 6 × 7 format camera is an incredible combination of innate artistic ability and consuming sense of concern for one's fellow man. Radcliffe seems preordained by his politically active, caring background and obsession with the photographic medium to document compassionately his small, sometimes not so orderly, cosmos—a segment of backwater Maryland's Harford County—its humanity's body and soul.

Radcliffe does not make exposés. "I would never print anything that really upset any person that I photographed. The people I photograph like to be photographed and enjoy seeing what happens." He generally offers to make pictures of those he's interested in but leaves the initiative to the subject. These are not depressing pictures, they are about survival; they capture the toughness, fragility, vulnerability, resilience and beauty of these colorful people. Many have heartrending stories. Radcliffe is not a writer but he's a story teller and with

(continued p. 40)



Ba Barocca—Breakfast, Towson, Md., 1980

## John Balfour McIntosh

Born in Port Huron, Michigan, McIntosh from the age of five has lived intermittently in Washington as a Congressman's son. At Whittier College in California he studied philosophy, describing it as the most irrelevant but challenging subject he could find. In a sophomore year abroad as an exchange student in Denmark he began taking pictures. He independently learned to process his work and continued to photograph throughout college, finishing with a real commitment to the medium. With teaching as a goal and reaching toward a M.F.A., he studied with Mark Power at the Corcoran. In the summer of 1975, McIntosh attended a Frederick Sommer Workshop in Yosemite. He says he was overwhelmingly impressed by the distinguished teacher. Sommer's blend of Eastern and Western philosophy was important to the young photographer.

Up until this time, McIntosh had been a street photographer employing a 35 mm camera working in the Cartier-Bresson tradition with an edge of Mark Cohen aggressiveness. He realized this intuitive, very physical, reactive camera style was a "dead end." Walker Evans, the straight documentarian, and Wright Morris had always been important influences. He bought an 8 × 10" view camera six months before arriving at Yale. He went to Yale seeking formal training in the fine arts. He came out with a body of large format palladium prints, technically superb though admittedly ruled by a 19th century landscape esthetic.

A Department of Labor commission to photograph a large piece of sculpture plunged him into color work. With \$35 invested and only two of ten sheets used in a package of negatives, he began experimenting with some of the same still-life subjects he had been focusing on in his 8 × 10" and 11 × 14" palladium work. The prints in his 1979 Corcoran exhibition began to emerge: a series of 52 images of simple objects, each placed against a seamless white backdrop. He employed an important lesson learned from Sommer: Whether you're aiming straight ahead or down, respect the viewer's sense of gravity—very simple to do with lighting but often overlooked.

In creating this new still-life work, McIntosh realized it was not simply about meaningful subject matter but about the art of cataloguing, in a very direct commercial style, so *anything* could be photographed. He proceeded to range from flowers, to guns, to golf clubs, tennis racket, umbrellas, highball glasses, hair tonic bottles, cigarette packages. It was an idea of straight documentation in a minimal, sculptural, emblematic sense, each object treated equally, scaled equally and given equal importance. "Nothing mattered but *form*." These things were

centered, isolated against a neutral background, shadowless, transcending the subject matter as object, enabling the viewer to comprehend them on many levels: as subject matter if so desired, as an abstract deployment of shapes and colors, or as a source of information. A novice to photography could easily respond to the pictures. One could understand their prettiness or their esoteric value, their descriptiveness or their political nature as a blend of the commercial and the fine art esthetic. This final level led McIntosh to the conclusion (already subconsciously understood) that commercial and fine art photography are of equal importance in the hands of a creative person. "If Irving Penn's commercial work was shown in an art gallery or museum setting, it would establish him as a genius, not just brilliant. Confining definitions are no longer valid, especially with people of his ability." McIntosh says this group of pictures was very important to his maturity, pointing him to a minimal, descriptive style. Many of the images were virtually monochromatic, with perhaps hints or glints of color. At this point, he "came to the realization that photography is ultimately about description, the more directly you treat things the more descriptive."

From this body of work emerged the flower triptychs in the present exhibition. The treatment of the object is the same, but McIntosh, liking to deal in opposites (for instance he turned from 35 mm to the 8 × 10 format, from silver printing to the palladium process—both reactionary steps) swung from a subtle, sometimes near monochromatic palette to primary colors. He knew that flowers, like sunsets, were dangerous territory for the fine art photographer. If he could make pictures of them that transcended the subject, that conveyed a contemporary, fresh interpretation, then he would have destroyed all preconceptions of what one couldn't photograph successfully. Again he borrowed from the commercial genre, placing and photographing a single, simple vase of spring flowers in front of three seamless backdrops, one in each of the primary colors. With Josef Albers's color transformations in mind, he was intrigued to witness a disappearance of values and saturations when the natural colors of the blossoms were played against the bright backgrounds. Each of these triptychs is essentially the same in color, density and symmetry; only the bouquets themselves differ. McIntosh now borrowed a Charles Eames concept. Eames designed his famous lounge chair so that it is big enough and has presence enough to comfortably sit alone in a room, and yet not so formidable it can't be grouped. The flower pictures were fashioned with this idea in mind, grouped in threes; the photographer

(continued p. 41)

*Untitled*, 1980



## Melinda Blauvelt

Melinda Blauvelt is one of two photographers newer to the Washington area whose compelling work would not be ignored—it literally forced itself into the exhibition. She commutes between McLean and Charlottesville, Virginia, where she teaches photography at the University of Virginia in relative isolation from the larger esthetic community. Blauvelt's pictures seem at first encounter almost to have taken themselves, partly, perhaps, because of the exotic and colorful nature of her chosen subject matter: participants in urban celebrations. She travels the country to attend and photograph festivals, not only the major ones—Mitchell, South Dakota's "Corn Palace Week"; San Antonio, Texas' "Fiesta"; Cheyenne, Wyoming's "Frontier Days"; New Orleans, Louisiana's "Mardi Gras," but smaller ones as well: Circleville, Ohio's "Pumpkin Show"; Boothbay Harbor, Maine's "Windjammer Days"; Winchester, Virginia's "Apple Blossom Festival."

Melinda says her quest, passion perhaps, grew out of an interest in more personal gatherings of family and friends that she developed as a student at the Yale Art School. "During my last year at Yale, I took pictures in Brantville, New Brunswick, Canada. I chose Brantville because it reminded me in many ways of the tenant farmers' world in *Let Us Now Praise Famous Men*." Blauvelt studied with Walker Evans as an undergraduate and a graduate student at Yale and says she was "tremendously influenced by the strength of his photographs."

Brantville is a fishing village of two hundred families located on the Acadian Highway. Blauvelt describes its people as poor and friendly, and the town itself as visually uncluttered. "It has few houses and only an occasional pile of buoys or a fishing net interrupting the flat spaces separating those houses. This physical structure both simplified and made more available the process of inventing photographs. While I followed Evans's example and photographed people's ordinary lives in the town, I was fascinated by the importance of rituals to everyone in Brantville: weddings, birthday parties, funerals and baby showers."

Soon Melinda began to photograph rituals for herself. After leaving Yale, she traveled to India and photographed *Diwali*, the festival of lights, in Delhi and an annual Camel Fair in the holy town of Pushkar. "I was excited by the structuring challenges of these events packed with buildings, festive objects, moving crowds and color. The Indian festivals suggested to me that American celebrations might offer rich opportunities for picture making, too. They also would satisfy two other requirements for me. I wanted to shoot middle class, not conspicuously poor, people—and familiar, not exotic, places."

The latter was a necessity, as she had begun teaching at Harvard and was not always free to travel great distances. In 1975 Blauvelt began shooting urban celebrations in the U.S.: "Mardi Gras" in New Orleans, Louisiana, the "Fourth of July" in Bristol, Rhode Island, "Fiesta" in Santa Barbara, California, the "Ski-Hi Stampede Parade" in Monte Vista, Colorado. She has photographed American celebrations ever since.

A non-derivative clarity of intent and execution, as well as an innately classical approach, continue to link Blauvelt to Walker Evans, with whom she worked until his death in 1975. Her photographs, like Evans's, are about vernacular America. That is evident not only in her celebration photographs, but also in the only serious foray into non-celebration photographs Blauvelt has made since her artistic maturity: a series of formal "portraits" of rural mailboxes. These relatively abstract, immediate, very graphic, color images relate easily to the roving festival series in their decorative formality. The often abstract-expressionist, painterly qualities of these found objects are revealing of the personalities who decorate their roadside accoutrements.

Helen Levitt's gentle street pageantry comes to mind when confronting Blauvelt's celebration images, though the younger artist's work goes much further in solicitation of her human subjects, and concentrates on a purposeful seeking-out, as opposed to Levitt's "found" tableaux. Melinda carves out a private territory, her work functioning equally on two levels: as documentation of a certain slice of American culture and as thematic reportage, Weegee-style but less grotesque. The artist made two decisions which separate her from other documentary artists, such as Berenice Abbott, or certainly Dorothea Lange: a commitment to working in color and the application of an extremely decorative, formal approach.

On sharp scrutiny one realizes Blauvelt is masterful in catching the "right" moment when color, background, formal composition, gesture, expression (vulnerability, passion, pleasure, weariness—often seeping around a mask) all coalesce to create a powerfully provocative image. The pictures seem effortlessly to meld color and form (an important ingredient in color photography) to content. Color is obviously a seductive, concrete component. "My photographs are color. Color captures the carnival atmosphere of festivals and helps create new tensions and meanings inside the picture frame."

But the work is not just "about" color (or gesture), lavish though it is. It's about, according to Blauvelt, people's quest for release from the sameness or dullness of ordinary lives unevenly unfolding (or so they feel) day by day. It's about

(continued p. 42)



*Young Girl, Mardi Gras, New Orleans, La., 1981*

## Claudia Smigrod

A traditional photograph that doesn't make it is simply forgotten. Failures in photographs incorporating other media tend to be doubly noticeable. That's why Claudia Smigrod's present work is such a pleasure. Treading territory and using means that could be trite, sentimental, even corny, she has created something interesting and elegant in the simplest of forms. Employing ideas and fragments from her life, she makes an unfeminist, although feminine, non-political, unsentimental statement about life's simple pleasures with household scraps and pictures of things dear to her—uncomplicated, satisfying work.

Born in New York and reared on Long Island, Smigrod went to Alfred University, a tradition in the family. She drifted from working with ceramics to lithography to the magic she found in photography through John Wood's instruction. After graduating from Alfred she and her husband moved to Washington in order for him to attend law school. After this was completed she knew she wanted to explore photography further and proceeded in the mid-seventies to get her Master's Degree. Feeling confident in her visual skills, she realized she needed more technical information so important for control of the photographic medium. At George Washington University she was directed toward traditional nature studies as subject matter. Silver prints of rocks and trees utilizing the zone system eventually, however, no longer presented a challenge, "they were like exercises—not coming from within me," and she researched and taught herself one non-silver process after another, "starting with gum, right into carbon and carbro like a crazy person," then finally Van Dyke brown, learning to process in color somewhere along the way. She said she felt a "tremendous sense of freedom and control" with all the knowledge she had acquired, but also a great sense of isolation. "I had no teacher and had never seen any non-silver work. I went through a lot of heartache. No one knew what I was doing." With each of these processes Smigrod produced works of delicate loveliness—intimate, timeless, haunting, romantically rendered interior views—often working within the limits of her own home and employing herself as model. Unsatisfied with the old-fashioned quality of the work—"I liked the sepia tone but when people thought they were old pictures I realized I was forcing that on them with old subject matter; beautiful prints of beautiful images seemed easy to make"—she sought

to make it speak in a more contemporary voice by experimenting with collage. Now working larger and freer "everything came together again." Meantime she fleetingly experimented with the Diana camera and the Polaroid process.

Since 1976 Smigrod has been teaching contemporary application of antique processes and more recently conceptual imagery in area institutions, including George Washington University, Northern Virginia Community College, Mount Vernon College and the Corcoran School of Art.

The body of work in this exhibition grew out of the creative conceptual energy with which Smigrod seems to abound, and an ever expanding tendency toward experimentation. Starting with color images of household "objects that I love" she began adding other elements such as the napkin coupled with the cup and saucer picture. Unable to successfully add a spoon, she "rummaged through piles of junk and came up with embroidery thread, a natural equivalent." She saw the thread imitated her large handwriting, so the pencil mark—which she had always liked—was incorporated. "Things just happened."

The photographic images, sometimes single, sometimes diptychs, incorporated in these pieces vary among Smigrod's own color work, Polaroid color, cyanotype and Van Dyke brown. Only one of the group was taken outside—she likes the quality of the light and the control maintainable in interior situations. They all employ color-coded thread and large graphic pencilled writing. The prints are sewn to the surface or the reverse side, seen through handmade apertures.

"I try to make everything so simple it's easy to understand. I don't like looking at something so confusing I have to decipher it before I can like it. I know there's a fine line between simple and boring—like walking a tightrope, I want to be rid of the clutter but have something left people will want to look at—twice. This work is finished but will lead to something else."

With a head full of ideas, a lot of enthusiasm and initiative, and so many processes at her command, there seems no stopping Smigrod. She may be slowed down for awhile when her first child is born in April—on the other hand, the experience will undoubtedly soon be influencing more work.

*(Biography and exhibition listing p. 43)*

*American Beauty*, 1980

American Beauty



1980

C. Imre D.

## Mark Power (*continued*)

environments, he weaves spells and spins dreams. Allegory, autobiography, lyricism, mysticism, mythology, surrealism, and transcendentalism, in alphabetical order, creep into his work.

There is a precedent for the work in this show, a project started in 1975 when he took up the 8 × 10 view camera. Inspired by a chance photo of a friend which resurrected a fleeting scene from a 1946 Rita Hayworth film, he made a series mixing fact and fantasy, integrating words and images. In the next major body of work, a series titled *Beauty and the Beast* shown at the Corcoran in 1979, Power dropped the captions and took up subtle color toning, this time concentrating not exclusively on people, but also on things and places close to him. With sensual and surreal overtones these images pit beast against beauty, juxtaposing the grotesque with the lovely, as a raccoon paw held gently in a smooth, feminine hand; expectedly, beauty wins.

Power's work is hard to define precisely, eluding categorization. The lyricism of the images is lost in verbal translation.

He seduces the viewer into feeling and caring and fantasizing about his art. One should allow time to listen to the gentle human sounds emanating from these images. The sensual, even erotic nature of the photograph pictured here is not unusual; however, other subjects in the exhibition are a surreal eel on a chair, a carousel, a young girl in a field propped against a tree to which a target is attached, another young lady in a field with a dog, and plucked blossoms strewn on flowered fabric, all in color and unified by a text invented by Mark Power for the fictional Victor O. Carroll. The words with these photographs not only tell a fragmented story of Victor Carroll's early life, they also reinforce, distort, supplement and occasionally bewilder our notions of what is real in and about a photograph. The images and the words could exist independently of one another but their combination serves, in a formal sense, to illuminate the nature of reality and fiction in photography.

Born Washington, D.C., 1937.

Attended Bowdoin College, Brunswick, Maine, 1956–57.

Attended Art Center College of Design, Los Angeles, California, 1960–61.

Attended American University, Washington, D.C., 1961.

Worked as free-lance photographer, Cambridge, Massachusetts, 1963–67; New York City, 1967–68; and Washington, D.C., 1968–69.

Owned Icon Gallery (of photography), Washington, D.C., 1968–70.

Co-curated "First Invitational" and "Second Invitational" photography exhibitions, Corcoran Gallery—Dupont Center, Washington, D.C., 1970, 1971.

Wrote "Times Together" introduction to *George Krause—I*, Toll & Armstrong, Publishers, Haverford, Pennsylvania, 1972.

Received Corcoran Workshop Program Grant (originally Washington Gallery of Modern Art Artist Fellowship Program), 1971, 1972, 1973.

Received Materials Grant from the Polaroid Corporation, 1972–75.

Curated "New Washington Photography," Corcoran Gallery of Art, Washington, D.C., 1974.

Photography critic, *Washington Post*, 1974–76.

Curated "Marcel Bardon," Corcoran Gallery of Art, Washington, D.C., 1975.

Instructor of Art, Corcoran School of Art, Washington, D.C., 1971–74. Assistant Professor of Art, Corcoran School of Art, 1975 to present.

Wrote "Iowa in Ohio," introduction to *IOWA*, by Nancy Rexroth, 1977.

Lives Leesburg, Virginia.

### INDIVIDUAL EXHIBITIONS

1967      "Portraits," Hopkins Art Center, Dartmouth College, Hanover, New Hampshire.

1970      "Recent Work," Corcoran Gallery—Dupont Center, Washington, D.C.

1974      "Mark Power Photographs/Juxtapositions 1971 and Recent Work," Corcoran Gallery of Art, Washington, D.C. Brochure.

"Cadeyreta de Montes—Mexican Photographs," Jefferson Place Gallery, Washington, D.C.

"English Photographs," Columbia Gallery, Columbus, Missouri.

1977      "Imaginary Stills from the Life of Rita Hayworth," Diane Brown Gallery, Washington, D.C.

1978      "Palladium Work," Kathleen Ewing Gallery, Washington, D.C.

1979      "Imaginary Stills from the Life of Rita Hayworth," Noyes Gallery, Antioch College, Yellow Springs, Ohio.

"Friends and Family," Kathleen Ewing Gallery, Washington, D.C.

"Beauty and the Beast," Corcoran Gallery of Art, Washington, D.C. Catalogue.

1981      "Beauty and the Beast," Crealde Gallery, Winterpark, Florida.

"Palladium Work," Contrasts Gallery, London, England.

### SELECTED GROUP EXHIBITIONS

1969      "Virginia Photographers," Virginia Museum of Fine Arts, Richmond, Virginia. Catalogue.

1970      "First Invitational," Corcoran Gallery—Dupont Center, Washington, D.C.

"Eleven Washington Photographers," Corcoran Gallery of Art, Washington, D.C. and Maryland Institute College of Art, Baltimore, Maryland.

1972      "Photography Here and Now, 15 Artists from the Washington-Baltimore Area," University of Maryland Art Gallery, College Park, Maryland. Catalogue.

"Permanent Collection," Pasadena Museum of Art, Pasadena, California.

1973	"From the Collection," Polaroid Gallery, Cambridge, Massachusetts. "Virginia Photographers, 1973," Virginia Museum of Fine Arts, Richmond, Virginia. Catalogue.	1978	"36 Hours," The Museum of Temporary Art, Washington, D.C.
1974	"Critics Choice," Neikrug Gallery, New York, New York. "Six Photographers," Jefferson Place Gallery, Washington, D.C.  Columbia College Gallery, Chicago, Illinois. "Thirteen Virginia Photographers," Eric Shindler Gallery, Richmond, Virginia.	1980	"Not Fade Away: An Exhibition of Five Contemporary Virginia Photographers," Chrysler Museum, Norfolk, Virginia. "Washington Photography in the Seventies: A Different Light," Washington Project for the Arts, Washington, D.C.
1975	"In Just Seconds," International Center of Photography, New York, New York. Organized by the Polaroid Corporation, traveled throughout the United States, 1974–75. Brochure.  "Color and Image: Six Artists from Washington, D.C.," The University of Iowa Museum of Art, Iowa City, Iowa. Catalogue.	1981	"100 Photographs, 1880–1890 Non Silver and Hand Made," Kathleen Ewing Gallery, Washington, D.C. "Portraits of D'Arbres," Cultural Center of Boulogne-Billancourt, France. "Mark Power and Steve Szabo," Contrasts Gallery, London. "Photographers X Photographers," Arlington Art Center, Arlington, Virginia, and the Corcoran Gallery of Art, Washington, D.C.
1976	"Inaugural Exhibition," Washington Project for the Arts, Washington, D.C.  "The Inland Steel Foundry Art Project," The Foundry, Washington, D.C.		"The Animal Portrait Show," Kathleen Ewing Gallery, Washington, D.C. "Flowers and Other Fantasies," Kathleen Ewing Gallery, Washington, D.C.

## William Christenberry (*continued*)

compositions stress horizontal and vertical elements in a more muted, more monochromatic, yet still rich and lustrous palette. They focus more closely on details of earlier subjects, most often buildings. Several walls and dilapidated doorways mysteriously evoke past services rendered and usefulness gone limp. In one, a single grave site is lovingly framed in cement, filled and surrounded with pale pink dirt and centered with a cluster of paler pink roses. In another, Christenberry, bowing to the request of a close friend, made a "still life" comprised of various relics: a rusted rectangular unidentifiable hulk, old tires, a door, and a plank fence.

The complex image shown here so classically composed of nine separate picture units, each with its own textural detail,

coalesces into a provocative facade conjuring a century's issue of hard, honest living. This is the old Christenberry home.

In 1972 Walker Evans eloquently wrote about Christenberry's photographs for a Corcoran exhibition: "I need not proclaim the distinction in these unpretentious pictures. . . I want, though, to indulge myself in the truly sensual pleasure of savoring these things in their quiet honesty, subtlety, and restrained strength and in their refreshing purity. There is something enlightening about them, as ranged here; they seem to write a new little social and architectural history about one regional America (the deep South). In addition to that, each one is a poem."

Born Tuscaloosa, Alabama, 1936.

Received B.F.A. Degree from University of Alabama, Tuscaloosa, 1958.

Received M.A. Degree from University of Alabama, 1959.

Instructor of Art, University of Alabama, Tuscaloosa, 1959–61.

Assistant and then Associate Professor of Art, Memphis State University, Tennessee, 1962–1968.

Associate Professor of Art, Corcoran School of Art, Washington, D.C., 1968–74. Professor of Art, Corcoran School of Art, 1974 to present.

Received individual fellowship in photography from the National Endowment for the Arts, Washington, D.C., 1976.

Received commission from U.S. General Services Administration, Art-in-Architecture Program to create a wall work for the Jackson, Mississippi, Federal Building, 1978.

Guest curator, "Elements of Art: Space," Arlington Arts Center, Arlington, Virginia, 1980.

Sesquicentennial Honorary Professor, The University of Alabama, Tuscaloosa, 1981.

Lives Washington, D.C.

#### INDIVIDUAL EXHIBITIONS

- 1961 University of Alabama Gallery of Art, Tuscaloosa, Alabama. (Paintings and drawings)
- 1963 Memphis State University Gallery of Art, Memphis, Tennessee. (Paintings and drawings)
- 1967 Mary Chilton Gallery, Memphis, Tennessee. (Paintings and drawings)
- 1970 Henri Gallery, Washington, D.C. (Sculpture and drawings)
- 1971 Henri II Gallery, Washington, D.C. (Sculpture and drawings)
- 1972 University of Maryland, Baltimore County, Maryland. (Sculpture and drawings)
- 1973 Jefferson Place Gallery, Washington, D.C.
- Henri Gallery, Washington, D.C. (Sculpture and drawings)
- Corcoran Gallery of Art, Washington, D.C. Brochure.
- The Baltimore Museum of Art, Baltimore, Maryland.
- The Octagon House, American Institute of Architects, Washington, D.C.
- University of Alabama Art Gallery, Tuscaloosa, Alabama.
- Weatherspoon Art Gallery, the University of North Carolina at Greensboro.
- Zabriskie Gallery, New York, New York.
- Sander Gallery, Washington, D.C. Brochure.
- University Art Gallery, State University of New York at Albany.
- Corcoran Gallery of Art, Washington, D.C. Catalogue.
- 1979 The Montgomery Museum of Fine Arts, Montgomery, Alabama.
- 1980 Sander Gallery, Washington, D.C.
- Cronin Gallery, Houston, Texas.
- 1981 Middendorf/Lane Gallery, Washington, D.C.

#### SELECTED GROUP EXHIBITIONS

- 1973 "Six Washington Photographers," Jefferson Place Gallery, Washington, D.C.
- 1974 "Straight Color," Rochester Institute of Technology, Rochester, New York.
- 1975 "Fourteen American Photographers," Baltimore Museum of Art, Baltimore, Maryland. (Travelled to Newport Harbor Art Museum, Newport Beach, California; La Jolla Museum of Contemporary Art, California; Walker Art Center, Minneapolis, Minnesota; Fort Worth Art Museum, Texas.) Catalogue.
- 1976 "Spectrum," Rochester Institute of Technology, Rochester, New York.
- "52 Photographs by 52 Photographers, A Survey through the Medium," Sander Gallery, Washington, D.C.
- "Color Photography," Broxton Gallery, Los Angeles, California.
- 1977 "The Contemporary American South," organized by the New Orleans Museum of Art for the U.S. Information Agency. Brochure/catalogue.
- "10 Photographs contemporains/tendances actuelles aux Etats-Unis," Galerie Zabriskie, Paris, France.
- "Five Years of Collecting Photographs," Yale University Art Gallery, New Haven, Connecticut.
- 1978 "Contemporary Color Photography—an Invitational Exhibit," Indiana University Art Museum, Bloomington, Indiana.
- "The Second Generation of Colour Photographers," *Photokina*, Kunsthalle, Cologne, West Germany and Arles, France (organized by *Camera* magazine). *Photokina* catalogue.
- "William Christenberry—William Eggleston—Color Photographs," Morgan Gallery, Kansas City, Kansas.
- "Points of View—101 Ways to Photograph a Tombstone or Make a Rubbing," The Center Gallery, The University of California Extension Center, San Francisco, California.
- "Bill Christenberry—Walker Evans—Photographs," Longwood Gallery, Massachusetts College of Art, Boston, Massachusetts.
- "8 x 10 x 10," Vision Gallery, Boston, Massachusetts.
- "Changing Prospects: Views of America on Paper," Corcoran Gallery of Art, Washington, D.C. (Exhibition travelled through Canada.)
- "By the Side of the Road," The Currier Gallery of Art, Manchester, New Hampshire. Catalogue.
- "Amerikanische Landschaftsphotographie," Neue Sammlung, Staatliches Museum für angewandte Kunst, Munich, West Germany. Catalogue.
- "The Presence of Walker Evans," The Institute of Contemporary Art, Boston, Massachusetts. Catalogue.
- "Color: An Invitational Photography Exhibit," Morning Dance and Arts Center, Chicago, Illinois.
- "Four Photographers," Alan Frumkin Gallery, Chicago, Illinois.
- "American Photography of the 70s," The Art Institute of Chicago, Illinois.
- "Color Photographs: Corcoran Collection," Corcoran Gallery of Art, Washington, D.C.
- "Fotografie im Alltag Amerikas," Das Kunstmuseum, Zurich, Switzerland.
- "Three American Photographers—William Christenberry, William Eggleston and Langdon Clay," Sunne Savage Gallery, Boston, Massachusetts.
- "Washington Photography of the Seventies—A Different Light," Washington Project for the Arts, Washington, D.C.
- "Zeitgenössische Amerikanische Farbphotographie," Galerie Rudolf Kicken, Cologne, Germany.
- "Outdoors in America," Anderson Gallery, Virginia Commonwealth University, Richmond, Virginia.
- "Light/Color," The Handwerker Gallery, Ithaca College, Ithaca, New York.
- "Southern Eye, Southern Mind—A Photographic Inquiry," Memphis State University, Memphis, Tennessee. Catalogue.
- "The New Color: A Decade of Color Photography," International Center of Photography, New York, New York.
- "William Christenberry, Robert Frank, Emmet Gowin, Clarence John Laughlin," Chrysler Museum of Art, Norfolk, Virginia.
- "Photography: A Sense of Order," Institute of Contemporary Art, University of Pennsylvania, Philadelphia, Pennsylvania. Catalogue.
- "Photographers X Photographers," Arlington Arts Center, Virginia and the Corcoran Gallery of Art, Washington, D.C.

## **Arnold Kramer** (*continued*)

Born Cambridge, Massachusetts, 1944.

Received B.S. Degree in electrical engineering, Massachusetts Institute of Technology, Cambridge, Massachusetts, 1966.

Received M.S. Degree in electrical engineering, Massachusetts Institute of Technology, Cambridge, Massachusetts, 1968.

Studied photography with Minor White, Arlington, Massachusetts, 1967-1972.

Staff member, Intensive Workshops in Photography by Minor White, summers, 1971, 1972.

Co-organized and led several short intensive workshops on the relationship of photography and poetry, Poolesville, Maryland, 1973-75. Received individual fellowship in photography from the National Endowment for the Arts, Washington, D.C., 1975 and 1979.

Lecturer in Photography, School of Architecture, University of Maryland, College Park, Maryland, 1970-1981.

Presently free-lance, commercial photographer.

Lives Washington, D.C.

### INDIVIDUAL EXHIBITIONS

- |      |   |
|------|---|
| 1970 | "Photographs of Things Which Are Not Themselves," Corcoran Gallery of Art—Dupont Center, Washington, D.C.   |
| 1973 | ImageSpace Gallery, Middletown, New York.<br>School of Architecture, University of Maryland, College Park, Maryland.  |
| 1974 | Phillips Collection, Washington, D.C.<br>Carl Siembab Gallery, Boston, Massachusetts.   |
| 1976 | Barney Senior Center, Washington, D.C.  |
| 1978 | Washington Gallery of Photography, Washington, D.C.<br>Corcoran Gallery of Art, Washington, D.C. Catalogue.<br>Massachusetts College of Art, Boston, Massachusetts. |
| 1979 | P.S. 1, Institute for Art and Urban Resources, New York, New York.  |
| 1981 | Sander Gallery, Washington, D.C.  |

### SELECTED GROUP EXHIBITIONS

- |      |  |
|------|--|
| 1968 | "Light 7," Massachusetts Institute of Technology, Cambridge, Massachusetts.  |
| 1972 | "Octave of Prayer," Massachusetts Institute of Technology, Cambridge, Massachusetts. Catalogue.  |
| 1973 | "Photography Here and Now," University of Maryland, College Park, Maryland. Catalogue.   |
| 1974 | Photographer's Workshop, Watertown, Massachusetts.   |
| 1976 | "Celebrations," Massachusetts Institute of Technology, Cambridge, Massachusetts. Catalogue.  |
| 1978 | Holton-Arms School, Bethesda, Maryland.  |
| 1979 | "Self-Portraits," Intuitiveye Gallery, Washington, D.C.  |
| 1980 | "Recent Acquisitions," Corcoran Gallery of Art, Washington, D.C.   |
| 1981 | "Pictures: Photographs," Castelli Graphics, New York, New York.<br>"Urban-Suburban Color," Addison Gallery of American Art, Andover, Massachusetts.<br>"U.S. Eye 1980 Winter Olympics," Lake Placid, New York.<br>"Contemporary American Color Photography," Sprengel Museum, Hanover, Germany.<br>Galerie Rudolf Kicken, Cologne, Germany.<br>Ikona Photo Gallery, Venice, Italy.<br>"Of Time and Place: American Figurative Art from the Corcoran Gallery," Corcoran Gallery of Art, Washington, D.C. Catalogue. (Traveling exhibition.)<br>"Photographers X Photographers," Arlington Arts Center, Virginia and the Corcoran Gallery of Art, Washington, D.C. |

## **Frank DiPerna** (*continued*)

Born Pittsburgh, Pennsylvania, 1947.

Received B.S.M.E. Degree, Virginia Polytechnic Institute, 1970.

Worked as Marine Engineer/Naval Architect, 1969-71.

Studied Photography Center of the Eye, Aspen, Colorado, 1971.

Studied Photography Visual Studies Workshop, Rochester, New York, 1971-72.

Instructor of Photography, Northern Virginia Community College, Alexandria, Virginia, 1973-78.

Received M.A. Degree, Goddard College, Plainfield, Vermont, 1977.

Instructor of Photography, Corcoran School of Art, Washington, D.C., 1974-78. Chairman of Photography Department, Corcoran School of Art, 1978-80; Assistant Professor of Art, Corcoran School of Art, 1978 to present.

Artist-in-Residence Fellow, Camargo Foundation, Cassis, France, 1980.  
Lives Great Falls, Virginia.

### INDIVIDUAL EXHIBITIONS

- |      |   |
|------|---|
| 1973 | Bird in Hand Gallery, Alexandria, Virginia.   |
| 1974 | Corcoran Gallery of Art, Washington, D.C.   |
| 1977 | Diane Brown Gallery, Washington, D.C.   |
| 1978 | Corcoran Gallery of Art, Washington, D.C. Catalogue.<br>Sebastian Moore Gallery, Denver, Colorado.    |
| 1980 | Diane Brown Gallery, Washington, D.C.   |
| 1981 | Diane Brown Gallery, Washington, D.C.<br>Recontres Internationales de la Photographie, Arles, France. |

#### SELECTED GROUP EXHIBITIONS

1972	"Photographics," Athenaeum Museum, Alexandria, Virginia.	1979	"8 × 10 Polaroids," traveling exhibition organized by the Cranbrook Academy of Art.
1973	"Virginia Photographers 1973," Virginia Museum of Fine Arts, Richmond, Virginia. Catalogue. (Selected version traveled throughout Virginia 1973–1975).		"One of a Kind," traveling exhibition organized by the Polaroid Corporation, scheduled at the following museums: Museum of Fine Arts, Houston, Texas; De Cordova Museum, Lincoln, Massachusetts; Minneapolis Institute of Arts; University of Arizona; Los Angeles Institute of Contemporary Art; Corcoran Gallery of Art; Denver Art Museum; Art Institute of Chicago. Book.
1974	"7 Washington Photographers," Photo Impressions Gallery, Washington, D.C.		"American Landscapes, 19th and 20th Century Photographs," Diane Brown Gallery, Washington, D.C.
	"National Photography Invitational," Anderson Gallery, Virginia Commonwealth University, Richmond, Virginia. Catalogue.		"Recent Acquisitions," Corcoran Gallery of Art, Washington, D.C.
1975	"Artist Without Galleries," Washington Project for the Arts, Washington, D.C.		"Water Show," Mittendorf/Lane Gallery, Washington, D.C.
	"Virginia Photographers 1975," Virginia Museum of Fine Arts, Richmond, Virginia. Catalogue. (Selected version traveled throughout Virginia 1975–1977.)		"8 × 10 Show—Eight Photographs by Ten Photographers," Susan Spiritus Gallery, Newport Beach, California.
1976	"Self-Portraits: How Photographers See Themselves," Intuitiveye Gallery, Washington, D.C.		"Washington Photography in the Seventies: A Different Light," Washington Project for the Arts, Washington, D.C.
	"New Works by Faculty Members, Northern Virginia Community College, Alexandria Campus," Emerson Gallery, McLean, Virginia.		"Recent Polaroid Photographs in Historic Perspective," Bell Gallery, Brown University, Providence, Rhode Island.
	"Madams Organ Invitational," Madams Organ Gallery, Washington, D.C.		"Polacolor, A Survey of Color and Scale in Recent Polaroid Photography," Philadelphia College of Art, Philadelphia, Pennsylvania.
1977	"Viewpoints," Athenaeum Museum, Alexandria, Virginia.		"'40-'80," The Institute of Contemporary Art, Virginia Museum, Richmond, Virginia.
	"Color Photography," Montgomery College, Rockville, Maryland.		"Configurations, a Selection of Contemporary Photographs," Dimmock Gallery, George Washington University, Washington, D.C.
	"Eye of the West: Camera Vision and Cultural Consensus," Hayden Gallery, MIT, Cambridge, Massachusetts.		"Photographers X Photographers," Arlington Arts Center, Arlington, Virginia; Corcoran Gallery of Art, Washington, D.C.
1978	"Faculty Show," Showroom Gallery, Northern Virginia Community College, Alexandria, Virginia.		"Lightwaves: Nine Photographers Using Diverse Color Techniques," Boulder Center for the Visual Arts, Boulder, Colorado.
	"Six Photographers," Diane Brown Gallery, Washington, D.C.		
	"One-of-a-Kind Color: Color of One Kind," The Franklin Institute, Philadelphia, Pennsylvania.		
	"Still Life Photographs," Corcoran Gallery of Art, Washington, D.C.		

#### John Gossage (*continued*)

Born, New York City, 1946.  
 Studied with Lisette Model, Alex Brodovitch and Bruce Davidson in New York, 1962–1964.  
 Graduated Walden School, Washington, D.C., 1965.  
 Received Washington Gallery of Modern Art Fellowship grant, 1969, 1970.  
 Received individual fellowship in photography from the National Endowment for the Arts, Washington, D.C., 1974, 1978.  
 Co-curated with Renato Danese "14 American Photographers" exhibition for the Baltimore Museum of Art, 1975.  
 Curated "Anne Truitt: White Paintings" for the Baltimore Museum of Art, 1975.

Curated "Photography, a Historical Survey, Photographs from the Lunn Gallery," an Independent Curators, Inc. traveling exhibition, 1975.  
 Curated "Additional Information," University of Maryland Art Gallery, College Park, 1978.  
 Curated "Louis Faurer, Photographs from Philadelphia and New York 1937–73," University of Maryland Art Gallery, College Park, Maryland, 1981.  
 Presently Instructor of Photography, Department of Art, University of Maryland, College Park.  
 Lives Washington, D.C.

#### INDIVIDUAL EXHIBITIONS

- 1963 Camera Infinity Gallery, New York, New York.  
 1968 Hinkley-Brohel Gallery, Washington, D.C.  
 1971 Ohio University, Athens, Ohio.  
 1972 "John Gossage Photographs, Ann Truitt—Color Fields," Pyramid Gallery, Washington, D.C.  
 1974 "Cultivation and Neglect," Jefferson Place Gallery, Washington, D.C.  
 1976 Castelli Graphics, New York, New York.  
     Max Protetch Gallery, Washington, D.C.  
     "Better Neighborhoods of Greater Washington," Corcoran Gallery of Art, Washington, D.C. Catalogue.  
 1978 "Gardens," Castelli Graphics, New York, New York.  
     "Gardens," Werkstatt fur Photographie der VHS Kreuzberg Berlin, W. Germany.  
 1980 Castelli Graphics, New York, New York.  
     Lunn Gallery, Washington, D.C.  
     Richard Hines Gallery, Seattle, Washington.

#### SELECTED GROUP EXHIBITIONS

- 1964 New York Coliseum Photo Expo, New York, New York.  
 1965 Lever House, New York, New York.  
 1968 "All Kinds of People," Washington Gallery of Modern Art, Washington, D.C.  
 1969 "Joe Cameron—John Gossage," Corcoran Gallery—Dupont Center, Washington, D.C. Catalogue (introduction by Walter Hopps).  
 1970 "San Francisco Art Institute Invitational," San Francisco, California.  
 1971 "Workshop," Corcoran Gallery of Art, Washington, D.C.  
     "11 Photographers," Maryland Institute, Baltimore, Maryland; Corcoran Gallery of Art, Washington, D.C.  
     "Corcoran Photography Workshop, First Invitational," Corcoran Gallery—Dupont Center, Washington, D.C.  
 1972 "Recent Acquisitions," Pasadena Museum of Art, Pasadena, California.  
     "Photography Here and Now," University of Maryland Art Gallery, College Park, Maryland. Catalogue.  
 1973 "Photography at Jefferson Place Gallery," Washington, D.C.  
 1975 "14 American Photographers," Baltimore Museum, Baltimore, Maryland; Newport Harbor Art Museum, Newport Beach, California; La Jolla, Museum of Contemporary Art, La Jolla, California; Walker Art Center, Minneapolis, Minnesota; Fort Worth Art Museum, Fort Worth, Texas. Catalogue (text by Renato Danese).  
     Art Fair, Basel, Switzerland.  
     "Photography 2," Glenn Smith Gallery, Newport Beach, California. Catalogue.  
 1976 "The American Landscape," Philadelphia Print Club, Philadelphia, Pennsylvania.  
     "Color Photography," Broxton Gallery, Los Angeles, California.  
     Art Fair, Basel, Switzerland.  
     "Peculiar to Photography," University of New Mexico Art Gallery, Albuquerque, New Mexico.  
     "Portraits," Castelli Uptown, New York, New York.  
 1977 "Contemporary American Photographic Works," Houston Museum of Fine Arts, Houston, Texas. Catalogue.

"Photographic Landscapes," International Museum of Photography at George Eastman House, Rochester, New York.

"10th Biennale de Paris," Museum of Modern Art of the City of Paris, France.

University of Maryland Art Gallery, College Park, Maryland.

Museum of Nice, Nice, France (selections from 10th Biennale).

1978 Two-person exhibition, Chicago Center for Contemporary Photography, Chicago, Illinois.

Museum of Modern Art of Strasbourg, Strasbourg, France (selections from the 10th Biennale).

"Major American Photographers," Walker Art Gallery, Liverpool, England.

"The Art Train," State Arts Council, Michigan.

Zoumboulakis Gallery, Athens, Greece (through Castelli Graphics).

University of Massachusetts Gallery, Amherst, Massachusetts (through Castelli Graphics).

1979 Addison Gallery of American Art, Andover, Massachusetts.

"Attitudes—Photography in the 1970s," Santa Barbara Museum of Art, Santa Barbara, California. Catalogue.

"Still Life Photographs," Corcoran Gallery of Art, Washington, D.C.

"Photographs of Washington," Cranbrook Academy, Bloomfield Hills, Michigan.

"Paysages," Bibliotheque Nationale, Paris, France.

"Contemporary American Photographic Works," Museum of Contemporary Art, Chicago, Illinois.

"Photography: A Changing Art," Museum of Fine Arts, St. Petersburg, Florida.

"American Images: New Work by Twenty Contemporary Photographers," Corcoran Gallery of Art, Washington, D.C. Catalogue.

Arts Gallery, Baltimore, Maryland.

1980 "American Images: New Work by Twenty Contemporary Photographers," International Center for Photography, New York, New York.

"Aspects of the 70s," De Cordova Museum, Lincoln, Massachusetts.

Hoffer Memorial Photography Collection, Colgate University, Hamilton, New York.

"Photography and the City," Seattle Art Museum, Seattle, Washington.

1981 "Acquisitions, 1973–80," George Eastman House, Rochester, New York.

"History of Portrait Photography," Stuttgart, W. Germany. Catalogue.

"Photography: A Sense of Order," Institute of Contemporary Art, University of Pennsylvania, Philadelphia, Pennsylvania. Catalogue.

"Love is Blind," Castelli Photographs, New York, New York.

"California Landscapes," Oakland Museum, Oakland, California. Catalogue. (Exhibition traveling)

"Photographers X Photographers," Arlington Arts Center, Virginia and the Corcoran Gallery of Art, Washington, D.C.

## Shirley True (*continued*)

In 1969, Peter Noterman, a Washington lawyer and poet, and John Gossage, a photographer, decided to publish a magazine of poetry and photography. In keeping with the temper of the times, it was a community-based endeavor and work was selected for publication by a vote by anyone in the Adams-Morgan community. Peter and John asked my former husband to design the magazine and, as a consequence, we had all the photographs in our apartment for several weeks before they went to the printer. It was the first time I had seen photographs that were called art. I hovered about meetings and looked over shoulders and asked why do you like this photograph and why is this photograph art. Silently I thought I can do better. I can make pictures that say something these pictures don't.

At about the same time, a man whom my husband had draft-counselled returned from Vietnam minus his left hand and part of his head. He had a steel plate in his skull and in his right hand a camera—a gift for my husband. I appropriated the camera.

Every Saturday on my day off from child-care, I went out shooting, came home Saturday evening, processed the film, and printed pictures. Sunday I showed them to John Gossage or Joe Cameron. A few months later, John invited me to show work in the Corcoran Photography Workshop's First Invitational.

I still write and draw and paint because photography is not enough. But photography is my primary medium and for this reason: it is the only medium that deals directly with the *actual*—with the objective, physical, material world. . . . I choose the camera because in the camera image the actual and the symbolic coincide, the seen and the unseen intersect. I choose the camera because with the camera I can transform *this world*. In the transforming, I am transformed."

True's first pictures were portraits of people on the streets. Her first project was photographing male and female nudes—the female had always been a subject for photographers, rarely the male. She remembers thinking she wanted to do for men what Bellocq had done for women. In 1973, she began to make self-portraits, which led to her second major work—non-idealized family portraits of herself, her husband, and her two daughters.

This work became part of an exhibition in 1974 in which her art form was the atmosphere and environment in the whole room and her subject was male/female sexuality and her own identity. Mark Power wrote a catalogue introduction: "Shirley True's photography is not so much photography as it is Shirley. There are many formal aspects of the medium

which cause us to pause on our way to awareness: a classical tonal range, an unerring composition, a reverence for shape, the texture of a certain light. For the most part, Shirley dispenses with these signposts which tell us we're on the road to art photography. But, now and then, just to show us she can if she wants to, she catches us short with a stunning display of light, with an environment in which lingers a trace of decadence. Often, however, there seems little in the way of formal values between us and the experience the photograph represents: at its best Shirley's medium is as transparent as air itself. The concern here is not with photography; it is with experience, revelation, and in particular, self-revelation. These aren't images revealed in front of a lens; they're the space of a woman's life, the visual pages of Shirley True's diary. It seems a diary of symbols, not events; it's not a story we unfold, but rather a time we experience. . . ."

In 1976, True began to work with the SX-70 medium, both in an individual and multiple-image format, and with the Diana camera, still largely making portraits. Shortly thereafter, she expanded both her subject matter and the content of her work. In an unpublished catalogue, she wrote: "Sometime in the winter of 1977, I print a Diana 16 × 20. The increased size explodes the energy in the image. I discover the way to print these negatives. I decide to print all of what the particular negative carrier I use reveals of the piece of film. This means going beyond the edges of the primary image. . . . I become interested in the whole piece of paper. I become interested in the arbitrary limitations of photography—that I have a particular camera with a particular lens and frame size. Part of what I want to see is the *fact* of the paper. We are, after all, looking at a piece of paper. I do not want the work to become so refined or hidden that people no longer know what they are looking at. I make the whole piece of paper part of the statement. . . ."

These extended images portrayed houses and fruit and fields. This work was followed by a series of photographs produced by drawing directly on the negative with a sharp object, producing exquisite graphic images and extending the photographic image into another dimension.

The piece in this exhibition, comprised of 16 separate photographs, is simply conceived and clearly executed, yet it deals with several themes: time, environment, found beauty, art history. Ansel Adams recently stated that conceptualism is observation without feeling. If this is the rule, True's work is certainly the exception. It is not only an accomplished, thoughtful, well-crafted conceptual piece, but each image is beautiful and alive with emotion.

Born Brooklyn, New York, 1940.

Received B.A. Degree, University of Maryland, 1962.

Free-lance photographer and editor, 1970-77.

Instructor of Photography, Northern Virginia Community College, 1975-77.

Instructor of Photography, Corcoran School of Art, Washington, D.C., 1977 to present.

Technical editor, The Mitre Corporation, McLean, Virginia, 1977 to present.

Curator, "Washington Photography in the Seventies: A Different Light." Washington Project for the Arts, 1980.

Juror, "Portraits, 1975-1980," Arlington Arts Center, Arlington, Virginia, 1980.

Lives Takoma Park, Maryland.

#### INDIVIDUAL EXHIBITIONS

- 1974 Foto Gallery, Staten Island, New York.  
5344 Broad Branch Road, N.W., Washington, D.C. Catalogue.

#### SELECTED GROUP EXHIBITIONS

- 1970 "Corcoran Photography Workshop's First Invitational," Corcoran Workshop—Dupont Center, Washington, D.C.  
1971 "Eleven Washington Photographers," Corcoran Gallery of Art and the Maryland Institute of Art, Baltimore, Maryland.  
1972 "Conference on Women in the Visual Arts," Corcoran Gallery of Art, Washington, D.C.  
1973 "Eleven from Washington," 55 Mercer Street Gallery, New York, New York.  
1974 "New Washington Photography," Corcoran Gallery of Art, Washington, D.C.  
1975 "New Washington Women," Anderson Gallery, Richmond, Virginia.  
1977 "Family Portraits," The Grey Gallery, Antioch College, Yellow Springs, Ohio.  
1978 "Seven Washington Photographers," Washington Project for the Arts, Washington, D.C.  
"The 1978 Maryland Biennial Exhibition," The Baltimore Museum of Art, Baltimore, Maryland.  
1980 "Washington Photography in the Seventies: A Different Light." Washington Project for the Arts, Washington, D.C.  
1981 "Photographers X Photographers," Arlington Arts Center, Arlington, Virginia and the Corcoran Gallery of Art, Washington, D.C.

### Steve Szabo (*continued*)

workshop. He took both the 4 × 5 and the 2½ cameras. As in Maryland, he walked the town of Arles from edge to edge, back and forth, with the smaller camera. He avoided the obvious pictures of monuments and aging buildings. He was trying to understand the physical qualities of the city, its spaces, light, the things people surround themselves with. He was also interested in the quality of light in Provence, and the history of the area which had been such an important mecca for Parisian artists—Van Gogh, Gauguin, and others who had painted there. It became clear to him that their vision was nearer to actuality than generally conceived—the shimmering, literally impressionistic quality of the light on the mottled bark of the sycamore and silvery green olive trees intrigued Szabo.

Using both cameras he explored the way information changes

when the point of view (format) of the same subject switches. Even in the relatively simple scenes there seemed to be an incredible degree of congestion caused by the light and textures created by it. In the more complex urban views the profuse visual chaos was overwhelming: buildings, streets, trees, signs and more signs, everywhere cars, bikes, mopeds, pedestrians, and sounds abounded. Szabo was fascinated by the constant juxtapositions of the old and new in this thousand year old city, built by the Romans and now filled with touring bikes, Maseratis and Citreons.

Thus, the pictures in this exhibition, are about urban congestion, confusion, and juxtaposition of old and new, energy and light, noise; they are an attempt to pack as much information as possible into an image and still make it function.

Born Berwick, Pennsylvania, 1940.

Attended Pennsylvania State University, State College, Pennsylvania, 1958-61.

Attended the Art Center School of Design, Los Angeles, California, 1964-66.

Taught Master's Workshop Maine Photographic Workshops, Rockport, Maine, 1977-79.

Assistant Professor of Photography, American University, Washington, D.C., 1978-79.

Taught Workshop Recontres Internationale Workshop, Arles, France, 1980-81.

Instructor of Photography, Corcoran School of Art, Washington, D.C., 1979-present. Chairman of Photography Department, 1981-1982.

Lives on a houseboat on the Potomac River.

#### INDIVIDUAL EXHIBITIONS

- 1976 University of Kansas, Lawrence, Kansas.  
The Afterimage Gallery, Dallas, Texas.
- 1977 The Baltimore Museum of Art, Baltimore, Maryland.  
Academy of Arts, Easton, Maryland.  
Fine Arts Museum of the South, Mobile, Alabama.  
International Center of Photography, New York.  
Hunter Museum of Art, Chattanooga, Tennessee.  
Maine Photographic Workshops, Rockport, Maine.  
Silver Fantasy Gallery, Camden, Maine.  
Fisher Gallery, Nantucket, Massachusetts.  
Springfield Art Museum, Springfield, Missouri.  
Gallery of Photographic Art, North Olmstead, Ohio.  
Kathleen Ewing Gallery, Washington, D.C.  
Focus Gallery, San Francisco.
- 1978 Madison Art Center, Madison, Wisconsin.
- 1979 Reccontres Internationales, Arles, France.
- 1981 Atelier Galerie, Aix-en-Provence, France.  
G.H. Dalsheimer Gallery, Baltimore, Maryland.

#### SELECTED GROUP EXHIBITIONS

- 1972 "Photography Here and Now," University of Maryland, College Park, Maryland. Catalogue.
- 1973 "Ron Stark and Steve Szabo," Phillips Collection, Washington, D.C.

- 1974 "New Images: 1839-1973," The Museum of American History, Smithsonian Institution, Washington, D.C.
- 1976 "Contemporary Photographers from Maryland and Washington," The Baltimore Museum of Art, Maryland.
- 1977 Two-person exhibition, Webber Gallery, Portland, Maine.
- 1978 "Recent Acquisitions/Photography," The Corcoran Gallery of Art, Washington, D.C.
- 1979 Vinci 1840, Paris, France.  
Academy of Arts, Easton, Maryland.
- 1980 "Auto as Icon," International Museum of Photography, George Eastman House, Rochester, New York. Catalogue.
- "The Platinum Print," Rochester Institute of Technology, Rochester, New York. Book.
- 1981 "Three Washington Photographers," Kathleen Ewing Gallery, Washington, D.C.
- "100 Photographs, 1880-1980, Non-Silver and Hand-Made Photography," Kathleen Ewing Gallery, Washington, D.C.
- "Steve Szabo and Mark Power," Contrasts Gallery, London, England.
- "Portraits d'Arbes," Centre Cultural de Boulogne, Paris.
- "Photographers X Photographers," Arlington Arts Center, Virginia and the Corcoran Gallery of Art, Washington, D.C.

### John Radcliffe (*continued*)

each picture there is a fascinating tale. The pictures became even more poignantly narrative when Radcliffe decided to change to a wide-angle lens so that more of the subject's personal, often cockeyed world could enter the picture. The portrait at right, although taken with a normal rather than wide-angle lens, still captures a heavy atmosphere of everyday ennui and communicates a wistful pensiveness, complete trust, a certain sexual tension, and the remains of a rather lackluster

lunch. One senses that Radcliffe has entered intimately into the lives of those portrayed—the most successful portraits are of people with whom he has cemented a lasting relationship.

Radcliffe and Arnold Kramer have remained close friends, each drawing sustenance and receiving advice from the other. Their work, so different, ultimately is about the same thing—survival.

Born Elizabeth, New Jersey, 1940.  
Received B.A. Degree, Grove City College, Pennsylvania, 1965.  
Received M.A. Degree, University of Maryland, College Park, Maryland, 1970.  
Assistant Director and Director of Upward Bound Program, University of Maryland, College Park, Maryland, 1969-72.  
Coordinator and Acting Director of Admissions, Harford Community College, Harford County, Maryland, 1972-76.

Instructor of Photography, Harford Community College, Harford County, Maryland, 1974-1976. Assistant Professor in Photography, Harford Community College, 1977 to present.  
Artist-in-Residence in Photography, Harford Community College, Harford County, Maryland, 1978 to present.  
Lives Bel Air, Maryland.

#### INDIVIDUAL EXHIBITIONS

- 1974 John Carroll School, Harford County, Maryland.  
Harford Community College, Harford County, Maryland (Two-person show with Robert Davis).  
1976 Harford Community College, Harford County, Maryland.  
1977 Harford Community College, Harford County, Maryland.  
1978 Harford Community College, Harford County, Maryland.  
1979 Harford Community College, Harford County, Maryland.  
1980 Harford Community College, Harford County, Maryland.

#### GROUP EXHIBITIONS

- 1973 "Havre de Grace Art Show," Havre de Grace, Maryland.  
1974 "Havre de Grace Art Show," Havre de Grace, Maryland.  
1975 "Bel Air Art Show," Bel Air, Maryland.  
"Joppa Town Art Show," Joppa Town, Maryland.  
1976 "Bel Air Art Show," Bel Air, Maryland.  
1977 "Bel Air Art Show," Bel Air, Maryland.  
1981 "Recent Acquisitions: Photography," Corcoran Gallery of Art, Washington, D.C.

### John Balfour McIntosh (*continued*)

employed an 11 × 14" contact print size (the previous single images were 8 × 10"), using the primary colors and a format he "knew would produce an object that would be inescapable alone in a room and in a group could not be denied."

McIntosh's intent is to make pictures that coincide with Emanuel Kant's definition of beauty: "reflecting taste, intelli-

gence, spirit and understanding." He sees this beauty in the work of Jan Groover, William Eggleston, John Gossage and Lewis Baltz. "Most other photographers seem oriented toward pseudo photographic issues, not art. An artist is supposed to create beautiful things—that's his purpose."

Born Port Huron, Michigan, 1950.

Received B.A. Degree from Whittier College, Los Angeles, California, 1973.

Received M.F.A. Degree from Yale University, School of Art, New Haven, Connecticut, 1977.

Curated "New York: The City and Its People," Yale School of Art, New Haven, Connecticut, 1977.

Assistant Professor, Northern Virginia Community College, Alexandria, Virginia, 1977 to present.

Editor, *NOVA: A Selection of Photographs from Northern Virginia Community College*, The Student Photography Association, 1980.

Curator, "First Viewing/New Photographers in Washington," Washington Project for the Arts, Washington, D.C., 1981.

Lives Washington, D.C.

#### INDIVIDUAL EXHIBITIONS

- 1978 Diane Brown Gallery, Washington, D.C.  
Corcoran Gallery of Art, Washington, D.C. Catalogue.  
Asher/Faure Gallery, Los Angeles, California.  
1981 Asher/Faure Gallery, Los Angeles, California.

#### SELECTED GROUP EXHIBITIONS

- 1974 "New Washington Photography," Corcoran Gallery of Art, Washington, D.C.  
"Artists Without Galleries," Washington Project for the Arts, Washington, D.C.  
1975 "New Artists at Yale," Yale University Art Gallery, New Haven, Connecticut.  
1977 "Color Photography: Multiple Views," Montgomery College, Rockville, Maryland.  
1978 "Six Photographers: Eggleston, Christenberry, McIntosh, Rice, Bardon, DiPerna," Diane Brown Gallery, Washington, D.C.  
1980 "Recent Acquisitions," Corcoran Gallery of Art, Washington, D.C.  
1981 "Recent Acquisitions," Corcoran Gallery of Art, Washington, D.C.  
"New Photography," Contemporary Arts Museum, Houston, Texas.  
"Photographers X Photographers," Corcoran Gallery of Art, Washington, D.C.

## Melinda Blauvelt (*continued*)

people's fantasies, hopes and dreams. She is interested in "the way people reveal themselves when they masquerade at these events . . . I like to photograph a voluptuous woman wearing a strapless leopard skin dress and golden butterflies in her hair at Mardi Gras to show the tired eyes and sad shoulders that will remain when the Kim Novak mask is removed."

Children are a particularly favorite subject. "Children are special. They are curious and skillful at playing, but inexpe-

rienced at deceit. They betray present hopes and hint at future selves . . . A glimpse of what a child may become is more fascinating to me than the most creative costume."

Blauvelt's sensitive reportage of a current though timeless societal phenomenon not only provides intriguing images but adds a stunningly colorful footnote to the social history of our times.

Born Northampton, Massachusetts, 1949.

Received B.A. Degree in art, Yale College, New Haven, Connecticut, 1971.

Design and Selection Assistant for exhibition, "Walker Evans: Forty Years," Yale Art Gallery, New Haven, Connecticut, 1972.

Received M.F.A. Degree in photography, Yale Art School, New Haven, Connecticut, 1973.

Photographed harvest and religious festivals in northern India, 1973-74.

Lecturer on Art, Smith College, Northampton, Massachusetts, 1974. Teaching Assistant in Visual and Environmental Studies, Harvard University, Cambridge, Massachusetts, 1974-75.

Photographed urban American festivals, 1975 to present.

Lecturer on Visual and Environmental Studies, Harvard University, Cambridge, Massachusetts, 1975-76.

Photographer, writer, panelist for "Celebrations U.S.A.," a 30 minute commercial television program, aired three times 1976-77, including July 4, 1976.

Research Fellow, Carpenter Center for the Visual Arts, Harvard University, Cambridge, Massachusetts, 1977-78.

Assistant Professor of Art, University of Virginia, Charlottesville, Virginia, 1978 to present.

Photographed folk artists in South Carolina and Georgia. Photographic murals of artists' working environments included in Corcoran Gallery of Arts 1982 exhibition, "Black Folk Art in America, 1930-1980."

Received Faculty Award, University of Virginia, summer, 1981. Lives Charlottesville and McLean, Virginia.

### INDIVIDUAL EXHIBITIONS

- 1977 Harvard University, Cambridge, Massachusetts.  
1978 Harvard University, Cambridge, Massachusetts.  
1979 Bayly Museum, University of Virginia, Charlottesville, Virginia.  
1981 Wright Art Center, Beloit College, Beloit, Wisconsin.  
Southeastern Center for Contemporary Art, Winston-Salem, North Carolina.

### SELECTED GROUP EXHIBITIONS

- 1975 "Regional Photographers," Addison Gallery of American Art, Andover, Massachusetts.  
"Harvard Faculty Show," Carpenter Center for the Visual Arts, Harvard University, Cambridge, Massachusetts.  
1979 "University of Virginia Faculty Show," College of William and Mary, Williamsburg, Virginia.  
1980 "Virginia Photographers 1980," Virginia Museum, Richmond, Virginia. Catalogue.  
1981 "Recent Acquisitions," Corcoran Gallery of Art, Washington, D.C.  
"14 Southern Photographers at Nexus," Nexus Gallery, Atlanta, Georgia.  
"Photography Invitational," Gallery 10, Washington, D.C.  
"From the Collection: Photographs by Women," Corcoran Gallery of Art, Washington, D.C.  
1982 "New Color/New Visions," The Photography Gallery, La Jolla, California.  
"Recent Accessions," The Museum of Fine Arts, Houston, Texas.

## Claudia Smigrod (*continued*)

Born New York, New York, 1949.

Received B.F.A. Degree, Alfred University, Alfred, New York, 1971. Taught George Washington University, Washington, D.C., 1976 to present.

Received M.F.A. Degree, George Washington University, Washington, D.C., 1978.

Taught Northern Virginia Community College, Loudon Campus, 1979-80; Alexandria Campus, 1980-81.

Taught Smithsonian Institution Resident Associates Program, 1979-81.

Taught Contemporary Applications of Antique Photographic Processes Workshop, Smithsonian Institution Resident Associate Program, 1980.

Taught Mount Vernon College, Washington, D.C., 1981.

Teaches Corcoran School of Art, Washington, D.C., 1980 to present. Lives Arlington, Virginia.

### INDIVIDUAL EXHIBITIONS

- 1978      Jean Marie Antone Gallery, Annapolis, Maryland.  
1981      Rochester Institute of Technology, Rochester, New York,  
                Instructional Development Department.

### SELECTED GROUP EXHIBITIONS

- 1976      "The Nation's Capital Photographers: An Area Exhibition," Corcoran Gallery of Art, Washington, D.C.  
1977      "Southeastern Photographic Competition," Greenville County Museum, South Carolina.  
                "Claudia Smigrod and Paul Tillinghast," Intuitiveye Gallery, Washington, D.C.  
1978      "Seven Washington Photographers," Washington Project for the Arts, Washington, D.C.  
                "Light Images, A National Photographic Exhibition," The Chrysler Museum, Norfolk, Virginia.

1979      "Southeastern Photographic Competition," Greenville County Museum, Greenville, South Carolina.

"Hot Shots: 25 Photographers," Southeastern Center for Contemporary Art, Winston-Salem, North Carolina.

"Imogen Cunningham, Linda Connor, Rudolph Dietrich and Claudia Smigrod," Yellowstone Arts Center, Billings, Montana.

"Christopher James, Arthur Ollman and Claudia Smigrod," Kathleen Ewing Gallery, Washington, D.C.

"Washington Photography in the Seventies, A Different Light," Washington Project for the Arts, Washington, D.C.

"Virginia Photographers 1980," The Virginia Museum, Richmond, Virginia. Catalogue. (Selected version traveling throughout Virginia 1980-82.)

"100 Photographs, 1880-1980 Non-Silver and Hand Made," Kathleen Ewing Gallery, Washington, D.C.

"Recent Acquisitions," The Corcoran Gallery of Art, Washington, D.C.

"Women Photographers . . . Six from Virginia," Portsmouth Museum, The Community Arts Center, Portsmouth, Virginia.

"Fourteen Southern Photographers," Nexus Gallery, Atlanta, Georgia.

"Photographic Alternatives, A National Invitational Exhibition," Liberty Gallery, Louisville, Kentucky.

"Photography Invitational," Gallery 10, Washington, D.C.

"From the Collection: Photographs by Women," The Corcoran Gallery of Art, Washington, D.C.

"Photographers X Photographers," Arlington Arts Center, Virginia and the Corcoran Gallery of Art, Washington, D.C.

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